DOCUMENT RESUME

ED 191 808 SP 016 349

TITLE	Physical Education. A Movement Approach. Grades K-6.
INSTITUTION	New York City Board of Education, Brooklyn, N.Y. Div. of Curriculum and Instruction.
PUB DATE	79
NOTE	301p.
AVAILABLE FROM	Board of Education of the City of New York, Publications Sales Office, 110 Livingston St., Brooklyn, NY 11201 ($6.00).
EDRS PRICE	MF01/PC13 Plus Postage.
DESCRIPTORS	Athletics; Child Development; Dance; Elementary Education; Gymnastics; Human Body; *Movement Education; Perceptual Motor Coordination; *Physical Activities; *Physical Education; Physical Fitness; Program Development; Psychomotor Skills; *Teaching Methods

ABSTRACT

This teacher guide for elementary level physical education programs is based on the theories of movement education. It is divided into nine sections: (1) planning the program, its philosophy and objectives; (2) spatial awareness; (3) the body and its parts; (4) how the body moves; (5) development of locomotor, nonlocomotor, and manipulative skills; (6) physical fitness; (7) sports skills development; (8) gymnastics; and (9) rhythms and dance. Suggestions for specific activities are appended as well as a list of materials used in the program. A bibliography of books on physical education is included. (JD)

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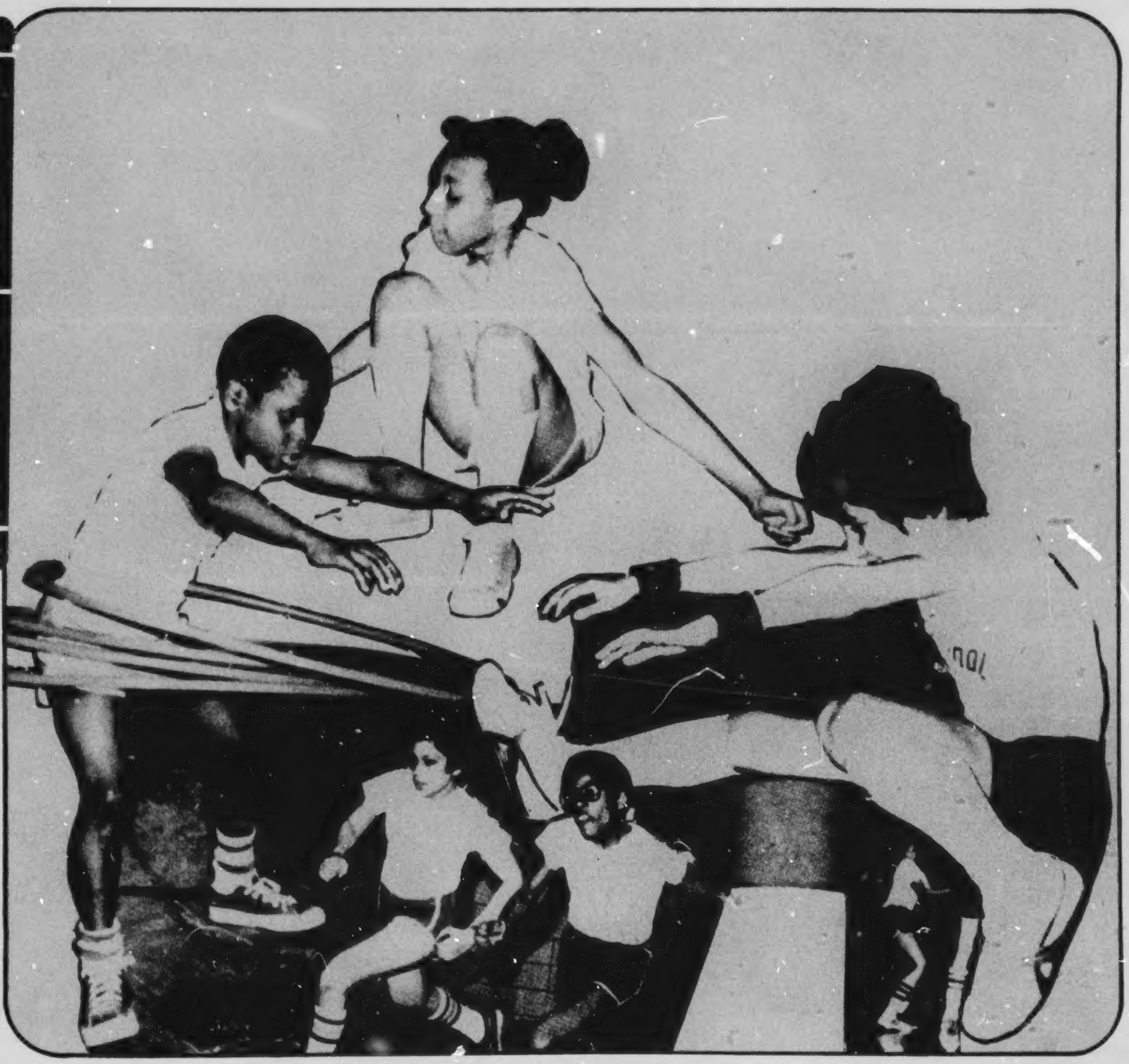
PHYSICAL EDUCATION

A MOVEMENT APPROACH

Grades K–6



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PHYSICAL EDUCATION

Curriculum Bulletin • 1979-80 Series • No. 1

A MOVEMENT APPROACH
Grades K-6

BOARD OF EDUCATION OF THE CITY OF NEW YORK
DIVISION OF CURRICULUM & INSTRUCTION

SP016347

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New York City public schools should order additional copies of this publication from the Bureau of Supplies.
ISBN 88315-452-8 Curriculum No. 00-3550-20

Copies of this publication may be purchased by outside agencies from: Board of Education of the City of New York, Publications Sales Office, 110 Livingston Street, Brooklyn, N.Y. 11201. Checks should be made payable to: Auditor, Board of Education.

Price $6.00

FOREWORD

In New York State a daily period of physical education is mandated for all elementary school children. How this is to be provided depends mainly on the teacher. This bulletin, therefore, is designed to assist all elementary school teachers, particularly the classroom teachers who may have little or no background in physical education, in fulfilling the State mandate and in providing students with experiences and learning that can serve them during their lifetimes. Both the classroom teacher and the specialist in physical education will find this bulletin a rich resource of physical activities for each grade, combined with the movement concepts and developmental skills which the activities are designed to build. It also provides a base from which a creative teacher can innovate in order to meet the special, individual needs of children.

The movement education approach is so individualized that opportunities for growth and skill development are provided equally for boys and girls. Therefore, Title IX regulations (prohibiting sex discrimination) pose no problem and are observed without constraints. Physical education, through movement methodology, offers an ideal setting for the formation of a positive self-image and healthy attitudes about oneself and others.

Charlotte Frank
Executive Director (Acting)

ACKNOWLEDGMENTS

Physical Education Grades K to 6: A Movement Approach was a project of the Division of Curriculum and Instruction. It was begun under the supervision of Arnold Webb, Executive Director, and completed under the leadership of Charlotte Frank, Executive Director (Acting).

Irwin Tobin, Director of the Center for Health and Physical Education (now retired), directed the project.*

The design of this teacher's manual is a result of favorable field reactions to two experimental bulletins published in 1976, *Physical Education, Grades Pre-K to 6*, and *Movement: A Mind-Body Approach to Physical Education*. A decision was made to combine these two publications into one document, incorporating traditional physical activities content (subject matter) with movement methodology to reinforce movement concepts.

Angela Zirpiades, Assistant Director of the Center for Health and Physical Education (now retired), wrote material, and guided the preparation of the bulletin through to completion. Lillian Vitaglione, a physical education specialist and teacher at P.S. 41, the Bronx, was principally responsible for reorganizing and redesigning the contents of the experimental bulletins into this combined document and was the major writer of the movement education material.

The experimental bulletin, *Movement: A Mind-Body Approach to Physical Education*, from which material for the new bulletin was extracted, was written by the following members of the New York City Movement Education Task Force: Lillian Vitaglione; Bernice Wolman, teacher, P.S. 21 Queens; Claudia DiSalvo, BCRMD Motor Education Program; Helen Gerardi, assistant professor, Kingsborough Community College; and Vincent O'Connor, supervisor, Community School District 19.

The original draft of the experimental *Physical Education, Grades Pre-K to 6*, was written by Grace Rundquist, former acting assistant director at the Center for Health and Physical Education; Peter Dwyer, former coordinator of Health and Physical Education at Community School District 8; and the following former district health and physical education coordinators: Helen Gerardi, Kathleen Gorman, Margaret Grant, John Hartman, Sheila Maroshick, Alfred Matheson, Frank Moran, Ben Ramer, Mary Rose, Edna Strube, and Louis Wisner.

Other health and physical educators who reviewed the manuscript and were consulted include Daniel Aquaro, Paul Boroff, Adeline Calise, Louis Delsarte, Claudia DiSalvo, Mildred Driscoll, Irving Elkin, Bob Feinglass, Samuel Glicksman, Genevieve Hanifin, Genevieve Klein, Sy Lerner, John Martin, Margaret O'Connell, Arthur Peck, Edward Peckham, Martha Rimmer, Harry Rothblatt, Nathan Rudd, John Sullivan, John Towers, Norman Zahn, and Rachael Yocom. Early childhood supervisors who provided pertinent materials and consultation were Loretta McKillop and Naomi Hill.

Original illustrations for the individual games were created by Professor Lucille Kyvallos of Queens College, and original drawings for the sports section were done by Lillian Vitaglione. Carol Haber and Richard Stokes contributed the photographs used throughout the publication. All of these photographs were taken of children during class sessions at P.S. 41 Bronx.

Contributions of the staff of the Office of Curriculum Development and Support were: editing, Regina Barnes, Marie Bobetsky, Alaire Mitchell, and Rosemary Stroer; graphic design and printing production, Joseph Feld; typesetting, Peter Gradsten; mechanical art and preparation of photograph montages, Conrad Nunnally.

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*Titles and affiliations were those in effect at the time the manuscript was prepared.

CONTENTS

Introduction ix

PART I

Planning the Program 1
    Aims and Objectives 3
    Growth and Development of Children 3
    Comparison of Traditional and Movement Education Lessons 5
    Program Administration Checklists 7
    Summary of Teachers' Role 10

PART II

Where the Body Moves 11
    Spatial Awareness 13
    Direction Awareness 22
    Level Awareness 27
    Awareness of Pathways 31

PART III

The Body and Its Parts 37

PART IV

How the Body Moves 45
    Awareness of Time 47
    Awareness of Force 48
    Awareness of Flow 50

PART V

What the Body Can Do 53
    Nonlocomotor Skills 55
    Locomotor Skills 60
    Manipulative Skills 68
    The Uses of the Parts 91

PART VI

Physical Fitness 107
    The AAHPER Tests 109
    Rope Jumping 113

PART VII

Sports Skills Development 117
- Basketball 120
- Floor Hockey 130
- Football 135
- Soccer 141
- Softball 149
- Tennis 158
- Track and Field 165
- Volleyball 174

PART VIII

Gymnastics 181
- Stunts and Tumbling 185
- Apparatus 193
  - Balance Beam 193
  - Parallel Bars 201
  - Swedish Vaulting Box 204
  - Rope Climbing 210
  - Trampolining 216

PART IX

Rhythms and Dance 221
- Creative and Rhythmic Expression 223
  - Song Plays (grade charts with record listings) 238
- Dance 242
  - Dances (two for each grade) 246
  - Dance Skills (grade charts with record listings) 249
  - Definition of Terms 255

Appendix* 261

Bibliography 287

Index 297

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*See page 261 for listing of Appendix matter.

INTRODUCTION

This bulletin, *Physical Education Grades K to 6: A Movement Approach*, is based on the philosophy that children learn best when provided with meaningful challenges or tasks related to movement utilizing general and personal space, going in varied directions, taking certain pathways, using different rhythms and a flow of motion, performing on several levels in locomotor and non-locomotor action, and manipulating pieces of equipment. It is important that a child understand the most efficient ways of moving in relation to one's physical environment; the physical environment may vary and change continuously, necessitating adjustments of movement.

In order to attain such conceptual understandings, children in the primary grades must be exposed to many varied and repeated movement experiences, all free from competition with others. With encouragement to respond physically to teacher questions or challenges, the children actually compete with themselves and strive to perfect their skills.

The bulletin contains material which the teacher can use to provide children with opportunities to explore, discover, consolidate, and apply the conceptual learnings to simple games and stunts; and, in later years, to the more complex activities of sports, gymnastics, and dance.

In grades Pre-K through 4, a logical progression is used to assist teachers in planning the basic movement experiences. This progression includes:

- statement of a movement concept
- goals to be achieved in terms of the concept
- suggested procedures to be used to develop the concept
- evaluation of pupil movement responses
- activities which promote improved understanding and execution of skills inherent in the concept
- related games, stunts, dances, or other activities which reinforce and enhance the movement concept

In grades 5 and 6 there is a transition from a purely manipulative activity, free of competition, to one directly related to a sport, dance, or gymnastics activity. In order to assist teachers in making this transition, the following organization is used:

- an analysis of the skill involved
- movement education methodology (challenge, task, question) to achieve and improve the execution of the skill
- application of the skill in a game, stunt, or sport

Sample questions are provided in each section, posing problems through which children can achieve an understanding of the concepts of movement. The use of these specific questions, however, does not always guarantee that concepts are learned. The questions serve merely as a catalyst to launch the battery of other questions that will evolve as the children respond. By observing children's movement responses, teachers will begin to note and be sensitive to differences in responses. Teachers will want to refine questions which help children to understand the concepts better so that they improve their skills. The intent is not to bind teachers to use the sample questions, but rather to give them a base from which to start and to develop lesson plans. In actual practice, the children's responses will motivate teachers to create their own questions.

The bulletin also contains a great deal of subject matter — descriptions of many games, lead-up activities, sports, stunts, tumbling and apparatus work. This rich content should do much to help teachers plan a full and varied program of physical education.

Classroom teachers, who often may avoid teaching physical education through the traditional approach, frequently are confident in undertaking the movement education methodology, which is similar to that used in the classroom for other subjects. This approach removes the pressure of physical demonstration from the teacher who may not be athletic. It also removes the tension of competition from children. There are no losers, and no one waits for a turn. There is maximum individualized participation.

Initially, the children can perform without any equipment. Later they may each be provided with a piece of inexpensive equipment — rope, bean bag, ball, or hoop. There is extensive opportunity for self-motivated learning and for the development of good listening skills and strong concentration.

The program is inherently safe because the acceptability of individual solutions does not provoke children to perform beyond their capabilities. They also learn to move safely within their own personal space and the general space around them. Children who are actively involved in discovery, decision-making, and the dynamics of their own body movements have little need for disruptive behavior. They are confident and joyful as they move.

The problem-solving approach of movement education can also be used to make connections with other curriculum areas. Children can be asked to throw a bean bag or bounce a ball on letters spelling different words. They may be asked to throw a ball at a number on a wall in response to a question in addition or subtraction. They can skip or hop to a destination on a map drawn on the ground of the school yard. They can walk or hop on various shapes — triangles, squares, circles. The possibilities for integrated learnings are infinite.

Note: Public Law 94-142 requires the education of handicapped children in the least restrictive environment. By using the movement approach, teachers can more easily assist these youngsters to perform physical activities successfully and to become sufficiently secure to be 'mainstreamed' into a regular physical education program. However an adapted program must be provided for those who cannot participate in the regular program. In addition to this bulletin, teachers of handicapped children may consult the curriculum of the Motor Education Project of the Bureau for Children with Retarded Mental Development.

The following is an overview of the scope of movement education.

MOVEMENT EDUCATION ANALYSIS

Where The Body Moves: Spatial Awareness

- Space
  - general
  - personal
- Direction
  - forward and backwards
  - up and down
  - sideways: right and left
- Level
  - high
  - medium
  - low
- Pathway: direct and indirect
  - floor patterns
    - curved
    - straight
    - zig-zag
    - square, rectangular, triangular
    - circular, semi-circular
    - figure eight
  - air patterns
    - curved
    - angular
    - straight
    - circular
    - curled
    - twisted
    - large and small
    - far and near
  - shapes using air and floor space
    - broad, wide, narrow
    - rounded and twisted
    - large and small

The Body and Its Parts: Body Awareness

- Division of the body
  - upper and lower
  - front and back
  - right and left
  - middle
- Identification of the parts
  - in relation to the whole
    - upper: head, shoulders, back, neck, arms, chest
    - lower: hips, legs, feet, buttocks

- specific parts
  - head: forehead, eyes, ears, nose,
  - cheek, chin, elbow, lips, jaw
  - arms: upper, elbow, wrist
  - hands: palm, top, fingers, (thumb, forefinger)
  - legs: thighs, knees, calves, shins, ankles
  - feet: toes, arch, instep, heel, ball, sole,
  - inside, outside, back, front

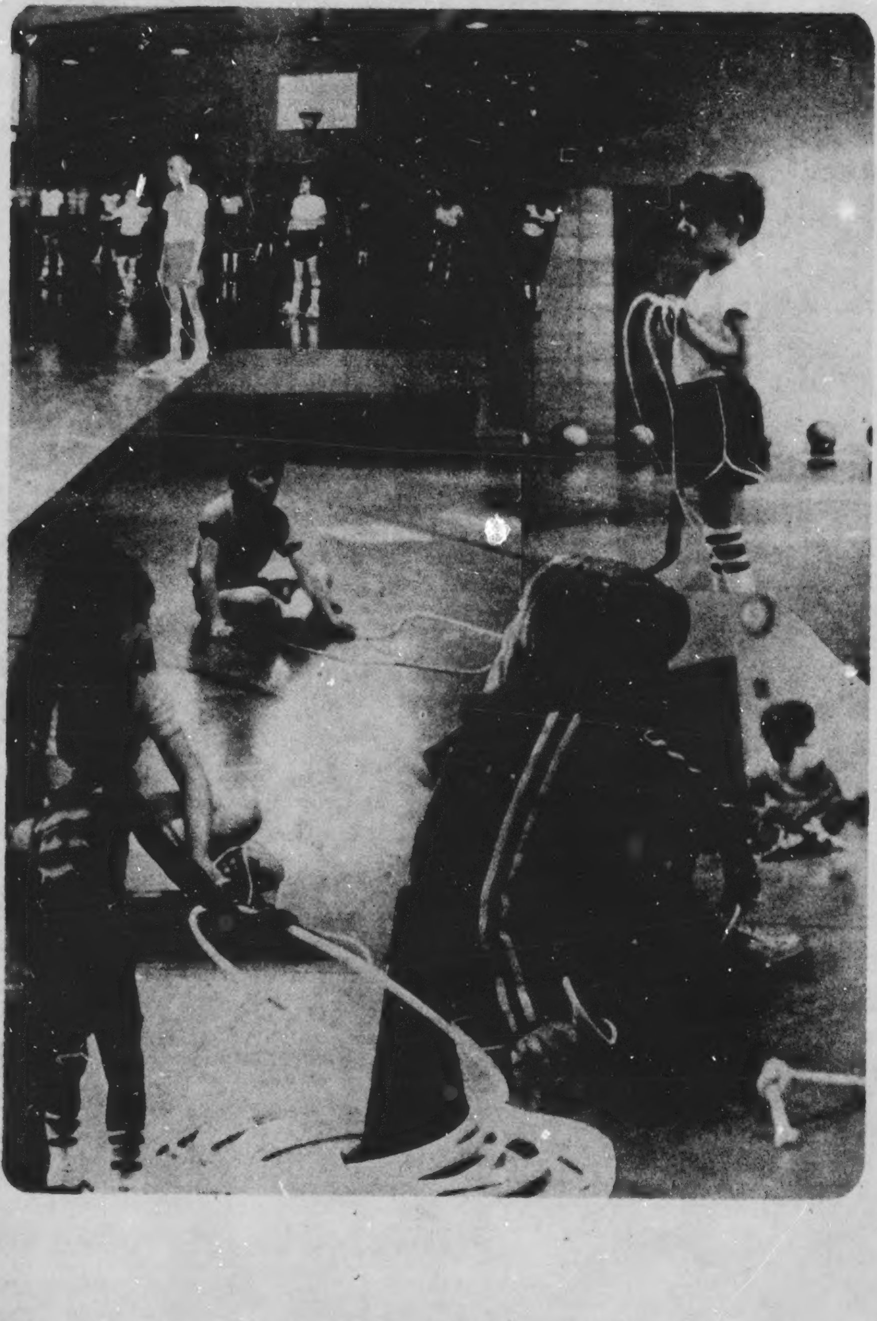
How The Body Moves

- Space
- Time
- Force
- Flow

What the Body Can Do

- Movement of the whole and its parts
  - Non-locomotor
    - stretch and curl
    - push and pull
    - swing and sway
    - twist and turn
    - bend and elevate
  - Locomotor skills
    - uneven rhythm: skip, slide, gallop
    - even rhythm: walk, run, leap, hop, jump, roll
  - Manipulative skills
    - bounce
    - throw
    - catch
    - strike
    - kick
    - spin
    - roll
    - tap
    - turn
    - elevate
    - punch
    - bat
  - Uses of the parts to
    - balance and support the body
    - transfer weight
    - lead an action
    - express ideas
    - meet and part
    - hold and carry an action
    - move symmetrically or asymmetrically

I PLANNING THE PROGRAM



PLANNING THE PROGRAM

The physical education program in the elementary schools, through the movement approach, is an important part of children's education and contributes to their individual growth and development. When planning the program, it is helpful to review several areas: the aims and objectives, the developmental characteristics of children, the comparisons between traditional and movement approaches, and the administrative aspects.

AIMS AND OBJECTIVES

The goals of a planned physical education program are:

- to provide children with regular vigorous exercise;
- to insure that good health and physical activity habits are instilled and learned;
- to provide socialization in a guided setting and experiences that are enjoyable and self-fulfilling;
- to improve individual performance;
- to develop form through movement;
- to recognize the athletically gifted;
- to encourage all children to participate in healthful and joyful leisure-time activities.

GROWTH AND DEVELOPMENT OF CHILDREN

Pre-Kindergarten

Enjoy playing alone, alongside another child, or with a small group for short periods of time

Are unrefined in coordination

Some unable to skip and gallop

Some able to hop; all able to jump

Cannot sit still for any length of time; generally prefer to be on the move

Love activity for sheer enjoyment; are not interested in a finished product

Often do things the hard way to have more activity

Need frequent rests; may not always know when they are tired or have used enough energy

Find it difficult to share

Need sufficient number of balls, large blocks, or other toys

Have a short interest span, and require a great deal of variety in equipment and activities

Generally have poor control of body movements

Use their whole bodies to catch a ball

Throw objects underhand

Are beginning to use small muscles

Go downstairs one step at a time

Enjoy activities requiring balance: walking a straight line, carrying a glass of water without spilling contents

Interpret simple rhythms

Kindergarten

Enjoy playing alone

Enjoy playing with one or two children

Enjoy both small and large-group activities

Have finer coordination than a year earlier; most are able to skip and gallop, to hop and jump

Can sit still for longer periods of time, but are still very active

Love activity but are beginning to show interest in completing tasks

Do not realize their own strength and energy, and need supervision in using it properly

Are able to complete games and are beginning to have a longer interest span in doing things

Occasionally enjoy organized group games

Enjoy dramatizations and interpretations

Have greater ease and control of body activity

Have better control of small muscles

Can use their feet alternately in walking downstairs

Continue to enjoy activities requiring balance: walking a straight line, carrying a glass of water without spilling it

Grade 1

Are very active, almost in constant motion; want to be occupied constantly; cannot be expected to sit quietly except for short periods

Are able to bounce, and sometimes catch, a ball; to time the hand stroke to the bounce of the ball

Can try running broad jump and climbing activities; like to play "Crossing the Brook" and similar games; enjoy using jungle gyms

Play more in groups, but still prefer small groups with children of their own choosing

Are beginning to accept roles as members of a class

Grade 2

Feel secure with regular routines

Can offer suggestions for changes in routine

Abound in energy

Have an increased attention span

Have sharper visual and auditory discrimination

Can identify errors of performance and can offer suggestions for correction

Can speak so that others can hear

Are developing self-confidence in performing skills

Are sensitive to tone and nuances of teacher's voice

Can accept direction by hand signals

Can listen to instructions

Are interested in the names of games and dances

Have improved ability to follow game sequence and rules

Can detect differences in skill performance

Take pride in remembering their own places on a line or circle

Can act effectively as game leaders, or in demonstrating a skill

Can listen and respond to a second direction while executing a first direction

Can propose game variations and new games

Grade 3

Are aggressive

Have improved balance ability

Are more attentive to detail in game rules

Are growing in accepting responsibility

Have increased attention spans

Can enjoy team or squad games

Enjoy growing ability to control body movements

React well to rhythmic and dance patterns

Have greater ability in sustaining vigorous physical activities

Can take direction from group leaders

Grade 4

Have good hand-eye coordination

Enjoy the social aspect of play activity

Are ready to participate in team and group activities

Have improved motor skills

Are interested in sport activities

Can sustain interest for longer periods of time

Have a strong sense of fair play

Can assume greater responsibility in physical education programs

Enjoy learning and executing new movement patterns

Can act effectively as leaders in small groups

Can accept grouping by skills ability

Like to plan and select activities

Have increased physical strength

Enjoy testing their own abilities

Are conscious of the posture of others

Enjoy competition

Enjoy activities requiring dexterity

Grade 5

Are developing more expertness and versatility in motor skills

Have more speed of movement and greater skill; base running is more skillful; dancing is less awkward

Use play as an outlet for overflowing energy; are reluctant to break away from play for any reason

Are able to organize and conduct a game with rules and regulations

Can develop team loyalties

Grade 6

Show marked physical changes which may affect amount of energy children can expend on activities

Fatigue more easily

May show awkwardness in movement

Girls may be taller and heavier than boys

Show greater interest in perfecting skills and performance in team activities

Demonstrate strong team spirit

COMPARISON OF TRADITIONAL AND MOVEMENT EDUCATION LESSONS

Traditional *(Teacher-centered)*	Movement Education *(Child-centered)*
Free enterprise — with any equipment related or unrelated to lesson	Free enterprise — using specific movement equipment to practice previously taught activities and improve skills
Assembly in assigned squad places	Assembly to personal spaces — chosen by children
Warmups — demonstrated and led by teacher or student leader to specific counts	Review of previously taught concepts and skills — through teacher-posed questions, challenges, tasks
Statement of aim Statement of motivation Analysis of skill	Problems or tasks involving gross motor activities — students respond, and make own corrections as teacher refines or repeats questions
Demonstration of skill — by teacher or expert student	Demonstration by student or several students executing the task in efficient or unusual ways
Practice of skill — drill in open formation, circles, squads, or stations	Problems or tasks leading to specific skill development
Medial summary — corrections by teacher, or demonstration by teacher or student leader	Evaluation and critical assessment of performance by students and then teacher — self-evaluation, class evaluation, teacher encouragement

Traditional *(Teacher-centered)*	**Movement** *(Child-centered)*
Continued practice of skill — teacher observes and makes corrections	Continued responses to more problems posed by the teacher in response to children's activities and questions
Application of skill — game, stunt, relay, or dance	Application of skills to stunt, game, dance, or other activity
Summary — teacher statement of questions-answer period	Re-evaluation of performance — commendation (Throughout the lesson, teacher commends, encourages, motivates.)
Dismissal by squads or class groups	Dismissal — lineup in class groups

DEMONSTRATIONS

While teacher demonstrations of skills are highlighted in the traditional approach, this does not mean that demonstrations are not used in a movement lesson. Nearly every movement lesson will have demonstrations by children. Watching and learning from one another is a primary focus in movement methodology. However, such demonstrations may emphasize originality as well as efficiency in the way a particular child responds to a particular challenge or question.

A demonstration which presents proper performance of specific skills is effective with older children, although it may sometimes be used with younger ones whenever the refinement of a movement or action is necessary. Such demonstrations are introduced only when the child is ready and will benefit most. The how and why of a demonstrated performance are explored with the class. This experience can help the children to improve the power of critical observation. When children begin increased participation in dance, sports, and gymnastics, expert skill demonstrations whether by teachers or students will receive increased emphasis.

THE MOVEMENT LESSON

In the movement lesson, every opportunity is provided for maximum participation. Children may work individually or in very small groups. Ideally, each child will have his or her own equipment*; but where this is impossible, small groups of children will share equipment. Two or three kinds of equipment may be distributed so that each child has equipment with which to work. The teacher then poses tasks or questions relative to each kind of equipment. The equipment may then be rotated from group to group, so that each child has an experience with using varied pieces of equipment.

Gross motor activities are introduced in that part of the movement lesson which traditionally would be called the warm-up period. These activities relate to the movement tasks planned for the lesson.

Each movement lesson includes individual evaluations in which children and teacher suggest tasks for future lessons. Children are encouraged to develop critical powers of self-evaluation and to be self-motivated through recognition by the teacher and their peers.

In developing or beginning a movement education program, the first concepts to be introduced are those of general space and personal space. The section, "Where the Body Moves," offers guidelines to teachers who wish to begin movement methodology and is crucial to the development of all other concepts. Children must first learn how much room they need, how much others need, and how all can move freely and safely at the same time. Progress in developing spatial awareness depends upon the time that children need to make the transition from a traditional approach to one that is more individualistic and problem-solving in nature.

*Note: Where equipment is required, in the movement lessons and in the activities for concept development and games, this has been indicated with an asterisk (*).

The following parts of the bulletin guide teachers in developing body awareness and in an understanding of how force affects speed and distance. The fifth part, "What the Body and Its Parts Can Do," develops locomotor, nonlocomotor, and manipulative skills. The last parts of the bulletin lead to specific skill attainment in sports and dance activities.

PROGRAM ADMINISTRATION CHECKLISTS

Although movement education and traditional physical education differ, certain considerations are applicable to both. Administrative and safety factors remain constant.

Administration

- Provide a daily period of physical activity to meet the minimum requirement of 120 minutes per week.
- Design a program that meets the needs, interests and abilities of all the children, including the handicapped. Mainstream the handicapped who can participate safely and adequately in the regular program. Provide an adapted program for those handicapped children who cannot cope with the requirements of the regular program.
- Review regularly all environmental factors which affect the health and safety of children in the gymnasium, yard, or other activity area.
- Check medical records to assess physical status of children regarding physical activity.
- Design a physical fitness testing program at the beginning of each school year. Assess the physical fitness of children in grades 5 and 6 by using the American Alliance for Health, Physical Education and Recreation Youth Fitness Test Manual. (See "Physical Fitness" for details) Administer the six test items. Analyze results and advise parents and children. Followup with physical fitness activities.
- Provide demonstration lessons, workshops, intervisitation for the in-service training of teachers.
- Check to see that teachers follow schedule for physical activity.
- Encourage teachers to supplement physical education in the gymnasium with activities, in the classroom or other available space.
- Consult regularly with the Center for Health and Physical Education and the Community School District Supervisor of Health and Physical Education.
- Confer with teachers and parents regarding the program.
- Observe and evaluate teachers. Encourage them to be creative.
- Inspect planbooks for physical education lessons.
- Delegate responsibility for the orderly distribution, use, care, collection, and storage of supplies and equipment. Maintain an up-to-date inventory.
- Purchase adequate and safe materials and equipment in sufficient quantity so that a maximum number of children in each class have opportunity to use them.
- Develop a library of physical education materials for use by teachers, and books on sports, the Olympics, and dance for students.
- Plan, with teachers, a variety of special events; e.g., dance assemblies and festivals, track and field days, class tournaments, and tumbling demonstrations, in order to enhance the physical education program. Present awards to children.
- Establish a physical education code for proper dress, e.g., wear tennis shoes or sneakers, T-shirt and shorts.

Safety

- Inspect facilities and equipment before use, and periodically, to eliminate potential hazards.
- Purchase and use supplies and equipment which are approved by the Board of Education.
- Organize a safety education program for physical education and other areas.
- Purchase enough mats to place around and under apparatus, and for tumbling and stunts activities.
- Provide first-aid and emergency procedures in case of accidents.
- Be aware that the physical education program provides training in following direc-

tions for changing the pace and direction of movement. This is of the utmost importance for safety in fire drills and real emergencies.

The Teacher's Role

The teacher establishes the physical and emotional environment in which children can explore and investigate the potential of their bodies. In presenting a planned program of activities, balanced in action and thought and varied in scope, each child is challenged according to ability and capacity. The teacher assists children to analyze and select the best method for effective achievement. This is accomplished by posing problems which require individual mental and physical responses.

The teacher selects the movement concept to be developed, e.g., "The Body and Its Parts: Body Awareness," along with an appropriate activity designed to help the children explore the way the body can function in space. The teacher then presents the problem to the class, e.g., in questions such as these: "Can you jump into the air and make two (or three) body parts come together?" or "With what parts of your body can you touch your feet?"

Movement education gives the teacher the responsibility and opportunity to determine the problems that will best illustrate the desired learning. The teacher must determine the kinds of questions that will elicit the greatest variety of responses, without having preconceived notions about how the children should solve the problems.

Once the question is asked, the teacher waits. Exploration and creativity take time. The teacher moves about the room observing, evaluating, and encouraging children individually. Since the teacher is not directing or demonstrating, there is freedom to work closely with individuals. A question may be rephrased for someone who is having difficulty. The teacher may comment on a particularly fine response and thus help to motivate high standards of performance and safety. Early analysis and correction of performance should be made to prevent poor habits from developing. It is the teacher's function to provide a stimulus and encouragement in order to motivate pupil-generated activity.

ROUTINES

The teacher will function efficiently if the following routines are observed in regard to activity areas, students, and planning lessons.

Activity Area

- Keep area well-ventilated and lighted.
- Check temperature. Advise custodian if area is too hot or too cold.
- Inspect for potential hazards. Remove or report them.
- Encourage children to keep area clean.

Students

- Check medical records to determine health status of pupils. Confer with school nurse and parents.
- Observe students carefully for signs of fatigue or illness. Alternate a vigorous activity with one that is less tiring.
- Encourage wearing of gym costume and require sneakers or tennis shoes. Ask children to remove heavy sweaters. Discuss the importance of wearing loose, comfortable clothing.
- Use other teachers to help work with children who have problems in activity or behavior.
- Supervise the dressing area.
- Discourage the wearing of jewelry and other potentially hazardous items during physical education class.
- Avoid crowding. Continue to reinforce concepts of general and personal space.

Planning Lessons

- Plan activities which relate to student age and skill potential.
- Prepare lessons for activities with and without equipment.
- Provide for both locomotor and nonlocomotor activity.
- Before beginning the lesson, place equipment so it is easily available to students during the lesson. Establish a routine for the distribution and collection of equipment.

Obtaining Equipment

- Consult appendix for list of recommended items for purchase.

- Items for purchase may be obtained through the Bureau of Supplies, for stocked supplies, and through vendors for non-list items.
- Home-made equipment may be checked by the school custodian for safety. Such equipment must meet safety and durability standards of the Board of Education. Where a serious question of safety arises, the Center for Health and Physical Education must be consulted.

Caring for Equipment

- Keep mats clean by periodic washings with a wet cloth. Ask students to avoid walking on mats with street shoes.
- Obtain and use mat covers.
- Keep balls adequately inflated according to manufacturer's instructions.
- Check condition of equipment regularly. Plan ahead to order materials that may soon be depleted.
- Store equipment after each lesson, or place it in a safe spot for use by the next teacher.
- Train children in the proper and safe use of equipment.
- Have at least four children carry each mat by the handles. Place clean side up for activity. (Knotted strings indicate underside.)
- Provide a yearly cleanup, check, and replacement of all equipment.

Storing Equipment

- Provide adequate, safe, clean storage space near activity area.
- Use portable containers to store and carry equipment from storage area to activity area. These may include: plastic laundry baskets, cardboard cartons, laundry bags or nets, wastebaskets, carts — shopping, or other.
- Maintain an inventory of equipment in the storage area and in a book.
- Store mats on hooks secured on wall of storage area.
- Avoid leaving equipment on floor of storage area. Place on shelves; mark year item was purchased on shelf under item. Keep equipment stored in categories — basketballs, volleyballs, hoops, etc.
- Lock storage area when materials are not needed. Ask other teachers to do this also.

Teacher Gymnasium Apparel

- Wear what is comfortable and provides for maximum movement. Classroom teachers may wear a blouse, shirt, pants or skirt, and sneakers. Cluster teachers with a full program of physical education should wear a warm-up suit, T-shirt and gym pants, sneakers, or other professional attire. The teacher acts as a model for the children in dressing appropriately for physical education.

Attention Signals

- Train children to respond to a signal, e.g., a beat on a drum, tom-tom, triangle, or cymbals. *Use whistles sparingly and only when other means of getting attention are not effective.*

Use of a Whistle

- Use whistle to gain attention of students when they are playing games over a wide area of space, either in the gymnasium or on the playground.
- Use whistle to gain attention of the class for emergency drills and for directions to the class as a whole.
- Train class to stop, look and listen on the first blast.
- Train children to discriminate between the sound of a whistle used in officiating games and one used to gain the attention of the entire class.

Team Teaching

- In a team teaching approach, the primary responsibility may be rotated in many ways. The variations will depend upon what is most viable for the individual school situation. Some schools will have a physical education specialist and a classroom teacher cooperating in the physical education period. Other schools may have two or more classroom teachers sharing the teaching of physical education. The primary goal is for teachers to divide responsibilities in a fair and mutually supportive manner.

SUMMARY OF TEACHER'S ROLE

Creates a challenge which permits the child to respond in as many ways as his or her ingenuity and physical capability allow.

Establishes a safe atmosphere receptive to many kinds of responses.

Allows time for children to experiment, explore, develop.

Encourages maximum development of students' potential.

Gives attention to individual children by circulating among them as they work on their problems or tasks.

Provides time for repetition and practice.

Evaluates responses which are used in developing new problems to solve. Builds security in movement gradually, while designing the curriculum in order of increasing difficulty.

Expresses delight and enjoyment during movement education activities, particularly when children present their solutions.

Uses safe and adequate equipment and materials.

II WHERE THE BODY MOVES

WHERE THE BODY MOVES

SECTION 1: SPATIAL AWARENESS

Space is relative, and movement is relative to space. Since space affects movement, the concepts of general space and personal space must be understood by the student. This understanding is crucial to future growth in movement education. It is rarely reached in a single lesson and must, therefore, be reinforced often.

GOALS

- To establish verbal cues which will begin and end movement in an area
- To establish awareness of general and personal space

  General space is the actual physical space available in the classroom, hall, gymnasium, cafeteria, indoor and outdoor yard, auditorium stage, and corridor.

  Personal space is the space immediate to the student which provides adequate room for movement.
- To establish safety awareness

  Children must be able to move in general and personal space without collision or other contact.

PROCEDURE

- Establish verbal command to begin and end movement.

  Go! Blast off! Stop! Freeze!
- Encourage a variety of locomotor movements in general space, including walking, running, skipping, galloping, hopping, jumping, sliding, and leaping.

  Can you walk through many empty spaces without a collision?

  Can you hop (jump, skip, gallop . . .) without a collision and stop when I say "Stop!"?
- Encourage a variety of nonlocomotor movements in personal space, including bending, twisting, curling, stretching, swinging, swaying, turning, pushing, and pulling.

  What is the largest floor space your body needs?

  What is the smallest floor space your body needs?

EVALUATION

- Does the group respond to verbal cues that begin and end movement? How quickly? How quietly?

24

- Are locomotor and nonlocomotor movements performed safely (without collision or touching)?
- Does the group use all available floor space?
- Does the group move safely at different speeds?
- Are you giving suggestions to the child who collides frequently with others?
- Do the children stop without falling?
- Do you analyze responses during rest intervals?

ACTIVITIES — CONCEPT DEVELOPMENT

General Space

Description	*Questions*
Have children move to music. Remember the three Rs: Any record with the right rhythm works.	
*Have children move through floor space that has been limited by boundaries other than the walls. Use floor lines, cones, or the children themselves to increase or decrease available space.	
Have half the children remain stationary in random positions around the gymnasium. The other children move among them.	Can you move (walk, run, skip) in the empty spaces without touching anyone?
Establish a home base.	Can you move away from it? Can you find it again?
Have children move from spot 1 to spot 2 and then to spot 3, using different locomotor techniques.	Can you walk to spot 2 and then hop to spot 3?
Have children use one locomotor technique, but vary the locations they are to reach.	Can you go from spot 1 directly to spot 3? Can you move from 2 to 1 and then return to 3?
Divide class into two groups, one at each side of the gymnasium. The two groups will then exchange places.	Can you reach the other side without touching anybody?
Have children combine several different movements while going from one place to another.	
Reinforce the command "Stop!" during locomotor movement. Use various locomotor patterns.	How fast would you stop if I said "Stop!" while you were running?
Reinforce the command "Go!" similarly. Use various locomotor patterns.	Can those who are wearing red skip, and those who are wearing blue walk through the gymnasium? "Go!".

Have several groups move differently through the available general space. Start on "Go!" and stop on "Freeze!"	Can you start when I say "Go!" and stop when I say "Stop!"?
Have children move through general space, substiuting hand signals for verbal cues to begin and end movement.	Can you hop when I make a fist and skip when I wave my hand?
*Scatter hoops, yarn balls, and/or bean bags on the floor.	
*Have children carry equipment and move through the empty spaces without touching each other.	Can you move through the empty spaces without touching the equipment or each other?
*Have children roll a hoop and follow it.	*How slowly can you roll your hoop through the empty spaces?
*Create variety by changing speed and the locomotor activity.	Can you walk quickly and run slowly through empty spaces?
*Have children travel without a collision through general space bouncing a ball, jumping rope, tossing a bean bag, quoit, or bowling pin.	*Can you toss a bean bag and skip through the empty spaces?

Personal Space

Description	*Questions*
Have children:	
locate a space which they believe is large enough for them;	How far can you stretch and not touch anyone?
use the largest amount of space possible while lying down, and then the smallest amount of space;	How much floor space can you use while lying down? . . . How little?
explore air space around and above their personal space;	In how many directions can you reach while in your personal space?
respond to locomotor challenges in their personal space;	Can you hop in place?
work with a partner;	With your body, can you form a shape on the floor which your partner can pass through?
*manipulate equipment in personal space. (Substitute hoops, yarn balls, rings, bean bags, tin foil balls, ropes, or whatever is available.);	Can you toss a ball in your personal space? Can you move it from one part of your body to another?
*form a circle using a *rope*. Progressively decrease the size of the circle, repeating the question each time.	What is the largest space your body can fill in this circle?

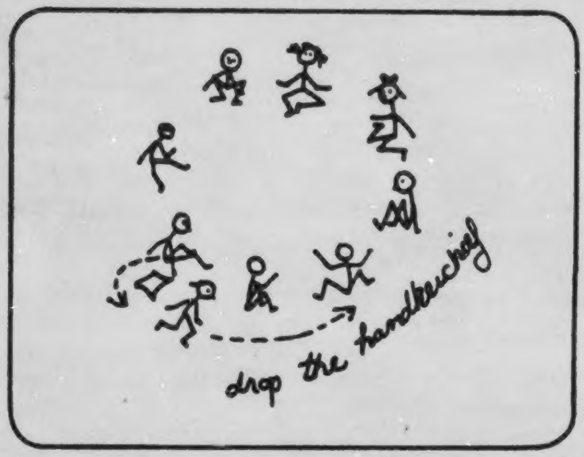
***Activities in this section requiring equipment are noted with asterisk (*).**

GAMES

PRE-K

Drop the Handkerchief

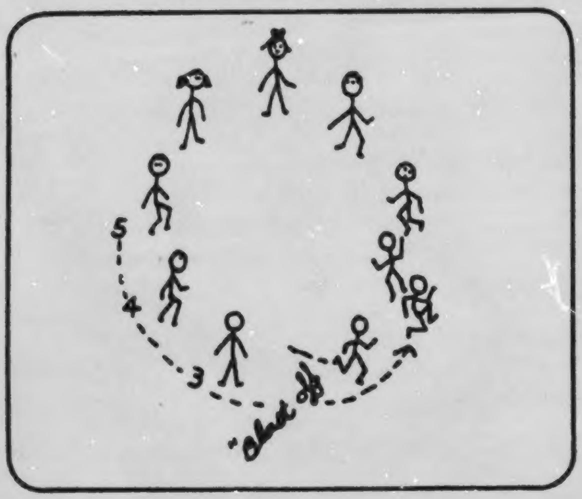
One child walks around inside of circle and drops a clean handkerchief, tissue, or scarf in front of a child. This child picks it up and tries to tag the first child before he/she reaches the empty space in the circle.



KINDERGARTEN

Blast Off

One player is a rocket who goes around circle "counting down." Player suddenly taps someone on the shoulder and says, "Blast off." The child tapped must skip around circle and return to blast-off station before he/she is caught.



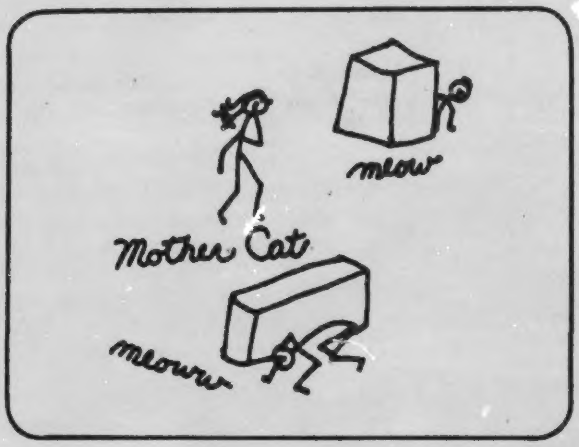
Mixup Game

Children form two parallel lines, each with a leader. One leader carries a large red apple; the other leader, a large orange carrot. (Other objects may be substituted.)

Both lines march around to slow music. When the music stops, children get out of line and walk in any direction to faster music. When the music stops, all children get back to original line (fruit or vegetable).

Mother Cat

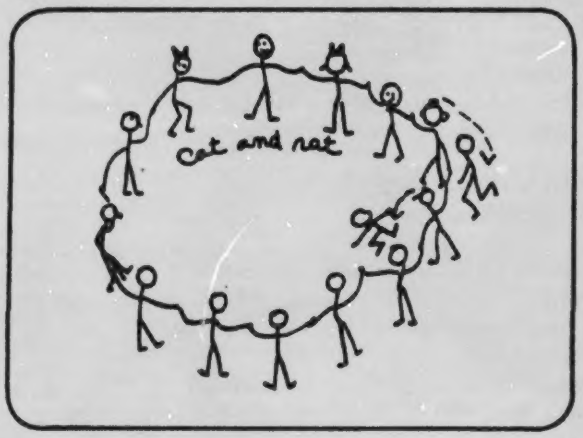
Children who are kittens hide so that child who is mother cat cannot see them. The mother cat tries to find them listening to their meows.



GRADE 1

Cat and Rat

Players, with hands joined, are arranged in a single circle. Two players, a cat and a rat, are



selected. The cat is outside the circle; the rat inside.

The cat chases the rat. The players forming the circle, assist the rat and obstruct the cat by keeping the circle intact. When the rat is caught, two new players are chosen as cat and rat.

Children should not be permitted to run for too long a time. Runner and chaser should be changed frequently.

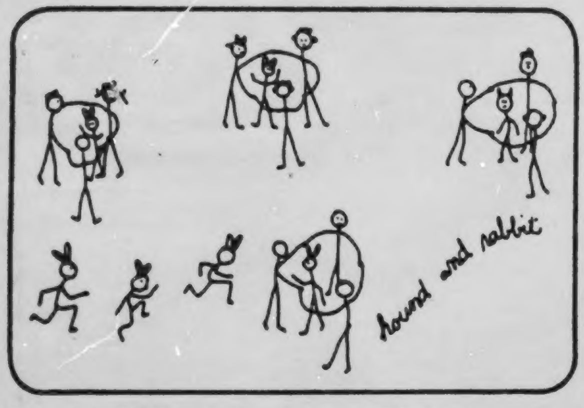
Collapse

"It" stands somewhere in the middle of the room, where all can see him/her. "It" chooses movements which all follow, e.g., large arm movements. The teacher may suggest other movements.

At some point, "It" collapses. All follow. When "It" chooses to get up, all players get up and run away. "It" tries to catch them. If a child is tagged, the child helps "It" next time around.

Hound and Rabbit

The players form groups of three, with hands on shoulders of adjoining players, each group forming a hollow tree. A player, who takes the part of a rabbit, stands in each tree. There should be one more rabbit than the number of trees. One player is also chosen as the hound.



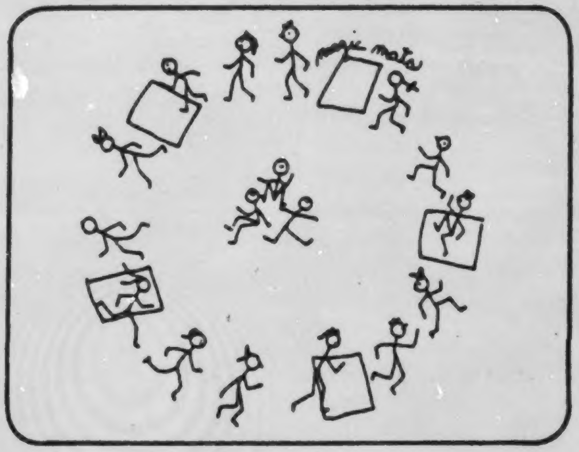
The hound chases the odd rabbit, who may take refuge in any tree. Two rabbits may not occupy the same tree. The rabbit already there must run for another tree. When the hound catches the odd rabbit, two other players are selected as hound and rabbit.

Magic Mats

Single circle, facing counter-clockwise. Several small circles or squares representing mats are drawn at spaced intervals.

The players march counter-clockwise around the circle, stepping on the mats. When a signal to stop is given, the players caught on the mats step to the center of the circle. The game continues until one player remains.

This game may also be played with music, the players topping when the music stops.



Over the Wall

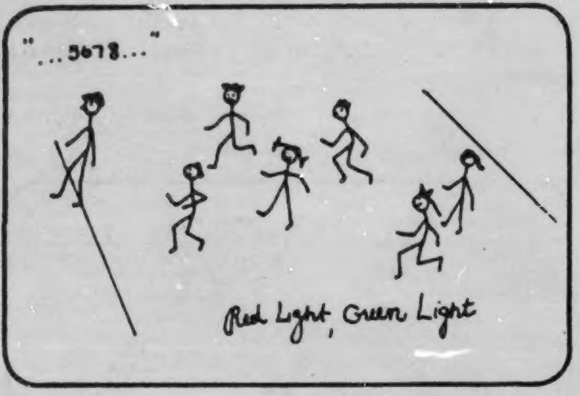
Half the class is seated in a personal space. Each child has one leg stretched out in front, the other tucked under. The remaining half of the children must travel around the gym, leaping over the other children's extended feet.

At the teacher's direction, children may stretch out the tucked foot on top of the extended foot, making the wall higher, as the game continues. Then one arm may be placed on top of the upper foot. Later, they may add the second arm. If a runner touches one of the seated players, the runner must join them. Runners and sitters may then be reversed.

Red Light, Green Light

One player, chosen to be the police officer, stands on a marked goal with back to the other players who are behind a starting-line about twenty feet from the goal.

The police officer counts from one to ten, then calls "red light" and faces the other players. While the police officer is counting, all other advance, walking quickly toward the goal. On "red light" they must stop. Any child who is moving returns to the starting line. The game continues until one player reaches the police officer and tags him/her. This player becomes the next police officer.

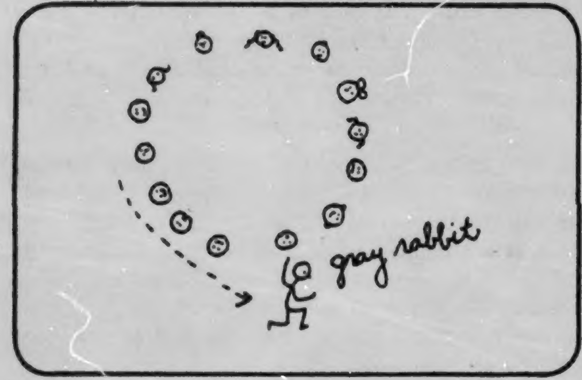


GRADE 2

Gray Rabbit

Single circle, players facing center; a player, selected as runner, is outside the circle.

The player runs part way around the circle, tapping each child and repeating "Brown Rabbit." When player says "Gray Rabbit," the second player chases the runner around the circle.

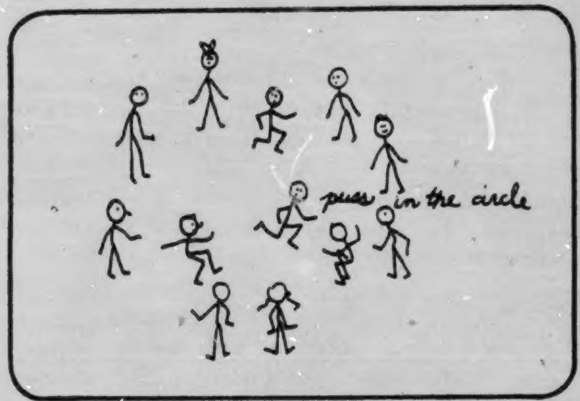


If the gray rabbit tags the runner before the vacated place is reached, the gray rabbit becomes the new runner; if not, the first runner takes another turn.

Puss in the Circle

Single circle, facing the center. A player is selected to stand inside the circle.

Players on the circle take one or two steps into the circle. The center player tags any player not having both feet on the circle. Players tagged go to the center to help the center players. Players remaining longest on the circle are the winners.

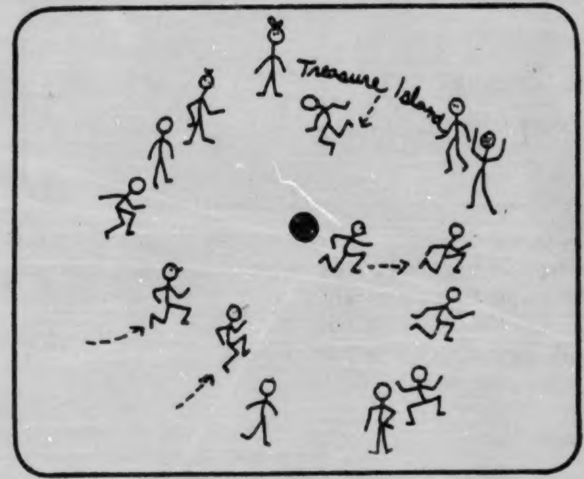


When the inside of the circle becomes crowded, begin the game with a new player in the center.

Treasure Island*

One child, the pirate, stands near the treasure (a 10-inch playground or volleyball) while the rest of the children stand outside the circle which is the treasure island.

Players run to island at will, trying to take the treasure and get off the island without being tagged by pirate guarding the treasure. Those tagged by the pirate either before or after taking the treasure are out of the game. Player succeeding in getting the treasure off the island without being tagged becomes new pirate. Game starts again with those tagged rejoining game.

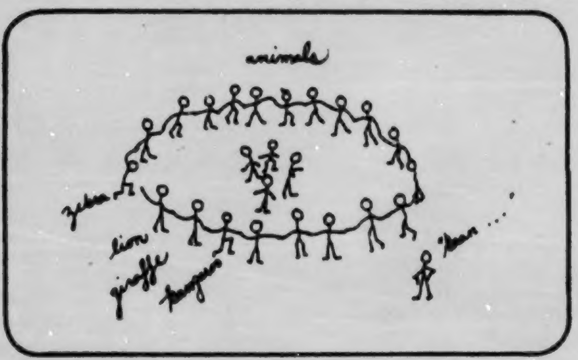


GRADES 3 and 4

Animals

Players form a single circle, facing the center, hands joined; a leader stands outside circle.

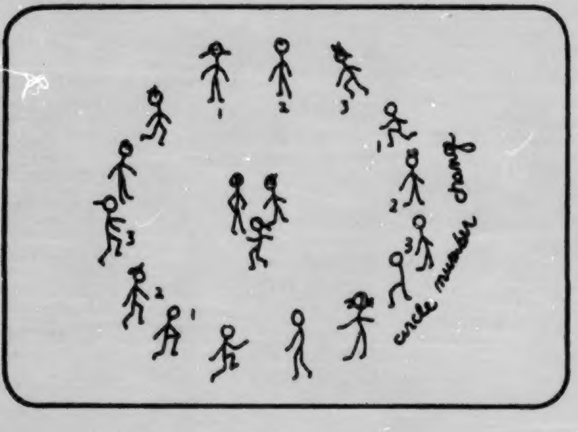
Inside of circle is a forest. Players are given names of 4 to 6 animals in consecutive order around the circle. One of each type of animal is in the forest. Leader calls name of one type of animal. All these change places; animals in forest attempt to find a place in the circle. Animals who fail remain in the forest. Game continues with a new leader.



Circle Number Change

Three center players stand in a small circle. All other players face center and stand in a larger, concentric circle and are called circle players. All players, beginning with center players, count off in threes.

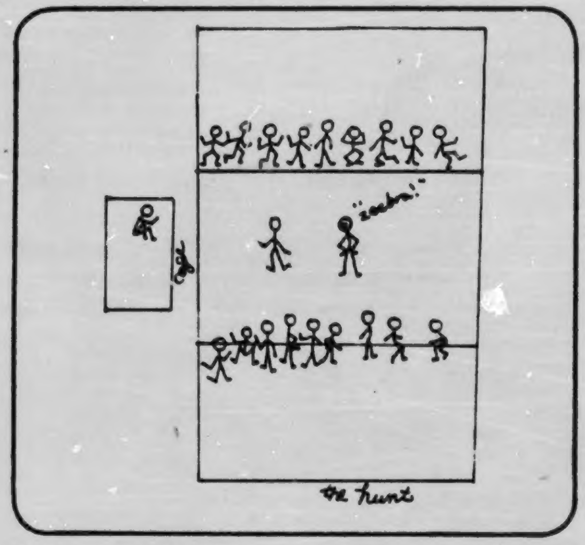
Center players take turns in calling their numbers. All circle players with corresponding numbers change places. A center player calls his/her number and tries to get a place in the large circle. Player left without a place in the large circle becomes center player.



The Hunt

Zones are marked across opposite ends of playing area 20 to 30 feet long. A large cage is marked at the side, outside playing area.

One player is chosen as the hunter; the other players are named in groups for various animals. The hunter stands midway between the two zones. Animals, evely divided in both zones, stand behind the lines. The hunter calls the name of one animal; players corresponding to that name change zones. Hunter tries to tag players running between zones. First player caught must help hunter catch the others. Second player caught changes places with first, who is out of the game and goes to the cage. Game ends when hunter has caught all the animals.



If too much time elapses before all animals are caught, game can be played with a time limit of no more than 10 minutes.

Game can be correlated with social studies, "hunting" animals native to countries being studied.

Musical Hoops or Ropes*

This game is similar to musical chairs, using one or more items fewer than there are players.

At a signal (clap, sound of music), children move freely through the spaces in between the hoops or ropes formed in circles scattered on the floor. At another signal, children scramble to the nearest hoop or rope. Those left without a hoop or rope are eliminated.

Equipment is removed as the number of players is decreased, until 2 or 3 children are left with 1 piece of equipment remaining on the floor. The winner is the one who reaches the hoop or rope first.

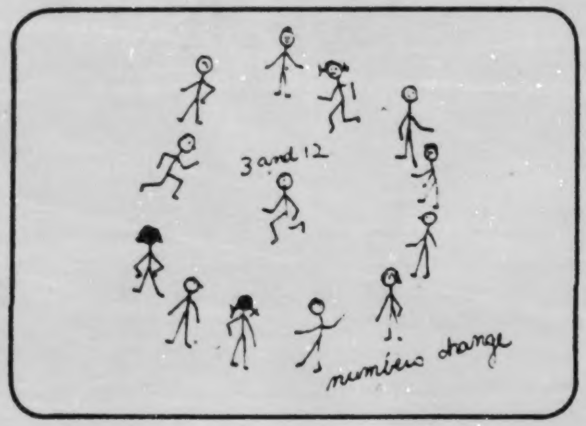
Children are encouraged to avoid stepping on the hoop or rope. If their feet touch the equipment on the floor, they are disqualified. Some children can serve as referees for the no-touching-qualification, and tap anyone who accidentally or deliberately touches hoop or rope. Also, no 2 children can occupy the same hoop. If this occurs, both must move or both are disqualified. The hoop or circle, however, belongs to any youngster who gets there first on the signal to scramble.

Squirrels in Trees

Groups of 3 players form a hollow tree. Inside each tree, a fourth player is a squirrel. Only 1 squirrel may occupy a tree.

There are 2 or more squirrels without trees. At a signal from the teacher, all squirrels must find new trees.

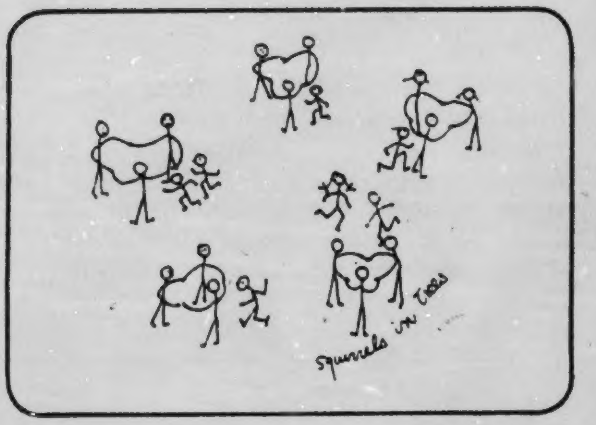
Provide opportunity for all children to be squirrels. Allow enough space.



Numbers Change

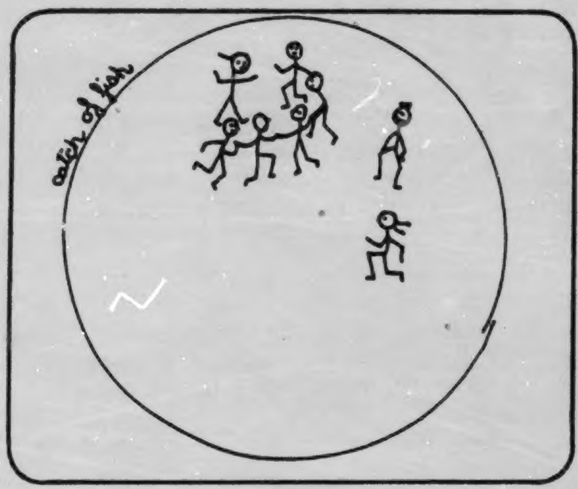
Players form single circle, facing the center; one player in the center.

All players take consecutive numbers. One player stands in center of circle. Center player calls 2 numbers. Those whose numbers are called exchange places, and center player tries to reach a vacant place. Person left without a place becomes center player.



Catch of Fish

Children form single circle, facing center, hands joined. Five players inside circle join hands in a line to form a fish net. Three other players, representing fish, scatter inside the circle.

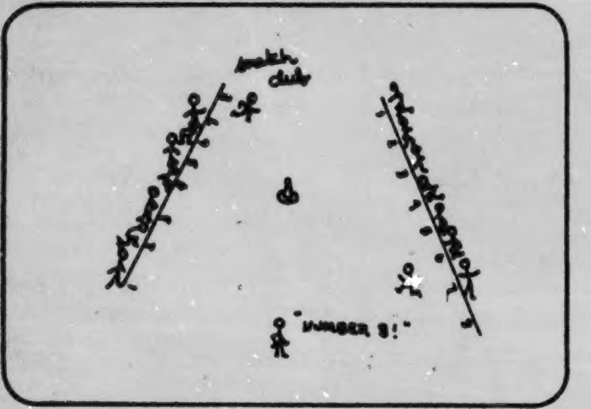


Net tries to close in around the fish, who attempt to evade it. Fish caught become part of the net. If net is broken, new players are chosen for fish and net.

Club Snatch*

Provide an Indian club or sawed-off dumbbell for 2 teams of 8 to 12 players or more.

Players on each team are numbered consecutively. They stand behind base lines, facing center line, with number 1 at the right. An Indian club is set



up on center line, midway between the base and side lines. A leader is selected to call the numbers.

Players, as their numbers are called, run forward and try to snatch club. Player who succeeds in snatching the club and returning to the vacant spot on the base line without being tagged by opponent scores for his/her team.

If player is tagged before returning to the base, there is no score. Club is returned to the center after each play, and game continues. Side with highest score wins. Players must remain on their side of center line.

Freeze Tag

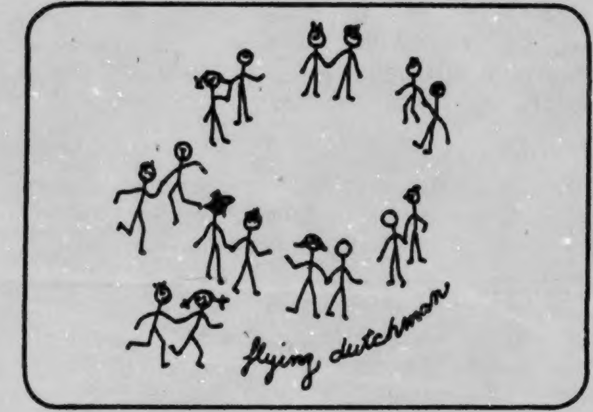
Each child chooses a spot away from another person. Upon a starting signal, children try to tag each other. A child who is tagged freezes on a spot and can only reach to tag others who have not been caught. Game ends when one person is left.

Decreasing the available space can add interest to the game. Such activities as crab walk, rooster walk, hopping, jumping, skipping, etc. can add locomotor variety to the game.

Flying Dutchman

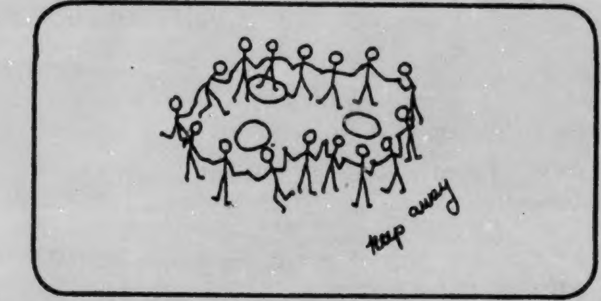
Partners in single circle, facing center, inside hands joined. One couple stands outside the circle.

The couple outside the circle walks around and tags the joined hands of another couple. Keeping hands joined, the couple walks quickly, chasing and trying to catch the taggers before they reach the vacant space in the circle. If they succeed first couple starts game again; if not, tagged couple continues the game.



Keep Away

Players form single circle with all hands joined. Three small circles are drawn within the large circle.



Each player tries to avoid stepping into the small circles, and at same time tries to maneuver other players into positions that will force them into one of the small circles.

When a player steps into a small circle, or when players break hands in the outer circle, they are eliminated.

Tails

A tail made of strips of fabric about 3 feet long is tucked into the back of the shorts of each player. On signal, players scatter and try to snatch as many tails (without losing their own) as possible. Players may not touch each other. Player who gets the most tails wins.

SECTION 2: DIRECTION AWARENESS

With an understanding of spatial awareness, the student can now apply direction changes meaningfully. The ability to move in a variety of directions is vital to success in such activities as sports, dance, and gymnastics.

GOALS

- To learn directional terminology: upward, downward, forward, backward, sideward.
- To move in different directions.

PROCEDURES

- Encourage experimentation in direction.
  In what direction can you walk?
  Can you walk in another direction?
- Encourage movement in a specific direction.
  Can you walk forward . . . backward . . . sideward?
- Encourage children to use direction while performing other locomotor movements.
  Can you skip forward . . . backward . . . sideward?
  Can you hop forward 4 steps . . . backward 4 steps?

EVALUATION

- In how many directions are students able to move?
- Do they change direction using different locomotor skills?
- How diverse are responses to the assignment?
- Are you complimenting students exhibiting unusual responses?
- Are you rewording questions to clarify understanding?
- Has the increased ability to change direction resulted in a more satisfying use of space?
- Are students stopping and starting on signal?

ACTIVITIES — CONCEPT DEVELOPMENT

Sense of Direction

Description	*Questions*
Have children:	
walk forward and backward, left and right, to a musical phrase.	Can you change direction on the strong beat of the music?
walk several steps forward, backward, and sideward, making a pattern.	Can you run, skip, gallop, jump, or hop and make the same pattern?
change direction at a signal.	
vary the speed and the locomotor activity.	Can you walk forward quickly and skip backward slowly?
combine locomotor movements while moving in a forward, backward, or sideward direction.	Can you run, walk, or hop while traveling forward?
create their own locomotor combinations while traveling in one direction.	Can you use three different movements while traveling in one direction?
*walk, run, skip, or hop through the spaces in between hoops scattered on the floor.	When you come to a hoop, can you change your direction?
*balance equipment on a body part and change direction while moving.	Can you carry the bean bag on your head and move forward and backward?
*go through a rolling hoop.	Can you go through the hoop as it rolls forward? As it rolls backward?

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*Activities and games in this section requiring equipment are noted with an asterisk (*). Substitute bean bags, rings, ropes, bowling pins, colored squares, where appropriate.

Description	*Questions*
*with a partner, hold a hoop a foot or two from the floor.	Can you jump in forward and change direction as you jump out?
*position a rope in a straight line on the floor.	Can you jump sidewards over the rope while traveling from one end to another? Can you walk backwards on the rope without stepping off?
*jump rope while traveling backward, forward, or sideward.	Can you hop, skip, run, or gallop while traveling backwards?
*jump while turning their rope in different directions, using different locomotor movements.	Can you hop backwards while turning your rope?
*change direction of their rope while jumping.	Can you turn your rope forward and, while you are jumping, make it go backwards?
*point wands down, right, left, back, forward, while tapping on the ground to rhythmic patterns or music.	Can you tap your wand forwards and backwards to the music?
*form groups of three with two children in each group holding the ends of a wand. Third child moves in relationship to the wand.	Can you jump over the wand in one direction, and pass under it in another direction?
*balance a wand on a part of the body, and change direction while traveling with it.	Can you move sidewards and backwards as you balance your wand?
*grouped as partners, stand a few feet apart and face each other. Have each child hold the wand with one end touching the floor.	Can you release your wand, move forward at the same time, and catch your partner's wand before it falls?
carry or bounce balls while traveling in different directions.	Can you gallop forwards and backwards while bouncing your ball?
working as partners, experiment with direction and throw a ball or bean bag.	Can you throw the bean bag forward and up at the same time? Can you throw it backward and up, or sideward and down?
form a square, rectangle, or triangle, the corners of which are bean bags.	Can you travel forward across this shape? Backwards around the shape? Sidewards from point to point?
hold a parachute waist-high while facing center.	Can you walk forward 4 steps and then backward 4? . . . sideward 4? How high can you hold the chute? How low can you hold it? Can you hold the chute with the right hand and move forward? Can you change hands and move backward?

GAMES

PRE-K

Circle Flag Game

Have children form a circle.

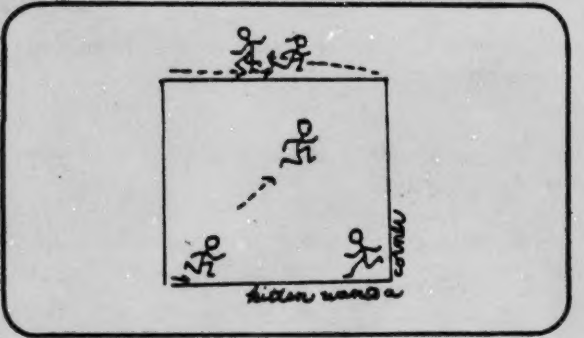
Children are divided into teams by choosing a color, red or blue. One child stands in the center of the circle, holding the flag. The group walks around the flag. At a signal, red team walks toward flag; blue team walks away. Then they reverse.

Follow the Leader

One child leads others around, over and under stationary objects in the playground.

Kitten Wants a Corner

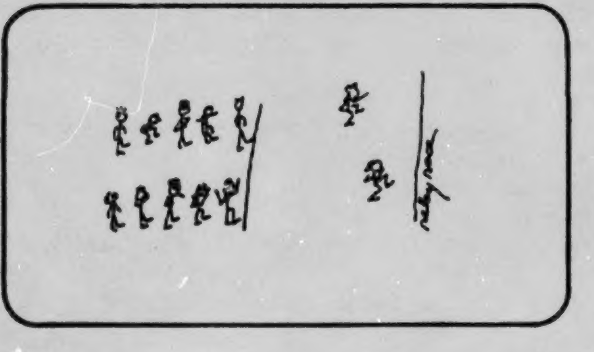
Children are counted off into groups of 5. One child stands at each corner of a marked-off square, with fifth child in center.



At a given signal, children on corners run to exchange places. As they do so, fifth child tries to take one of the corners. The child who is left without a corner goes to center. Game is repeated.

Relay Race

Two rows of children face a designated goal.

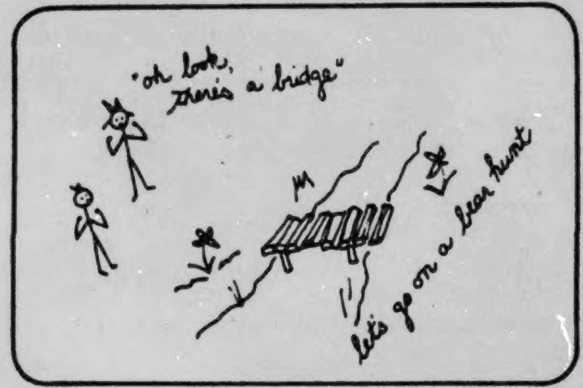


Have children race, waddle like ducks, or hop like rabbits from one end of the area to the other.

KINDERGARTEN

Let's Go on a Bear Hunt

During game, children move fingers, hands, arms; tap, climb with fingers; pound on body to suit action to words.


"oh look, there's a bridge"
let's go on a bear hunt

Teacher says, "Let's go on a bear hunt. Let's go; oh, look, there's a bridge. Can't go under. Can't go over. We have to go on." (Pound on chest for sound of bridge.)

Add other obstacles with motions for each one.

Say, "Oh look! There's a cave." (Go into cave; sniff.) "It smells like a bear is in the cave; it looks like a bear; it is a bear. Run back home."

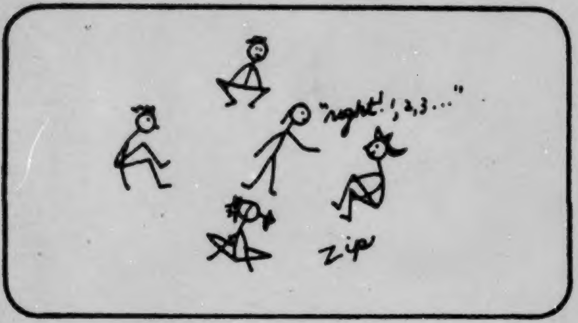
Children repeat motions in reverse order as they run back home.

Musical Chairs

Provide sufficient chairs for the number playing, less one. Children walk around chairs until accompanying music stops. Then each child sits in a chair. Child left without chair is eliminated from game. Another chair is removed, and game continues until one child is the winner.

Zip

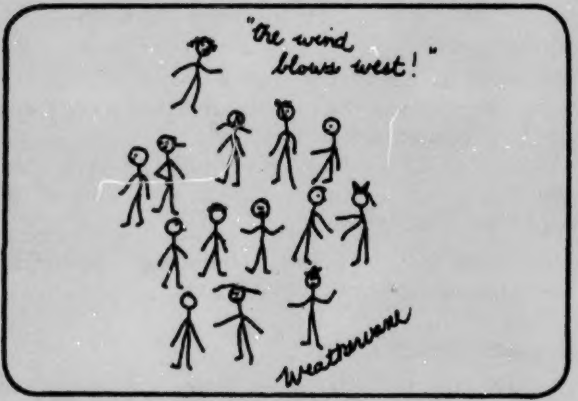
Leader stands in the center of a small unit of children. Leader calls one child and gives a direction such as, "in front," or "to the right." Child called gives name of child on that side of him or her before leader counts "1, 2, 3, 4, Zip."



GRADE 1

Weather Vane

One player, the leader, represents the weather bureau and stands facing the class, who represent weather vanes.



Leader calls direction of the wind; for example, "The wind blows west," and players turn toward the west. Leader may call, "whirlwind," and players then make a complete turn. Leaders change frequently.

GRADE 2

Automobile Race

Form rows, each with equal number of players. Each row chooses names of automobiles. At a signal, the first child in alternate rows leaves his/her seat from the right, goes forward around the seat and then to rear, circling the row and returning to original seat. As soon as player is seated, child in seat behind, circles the row of seats, moving to the right, to the front, and around the row as before.

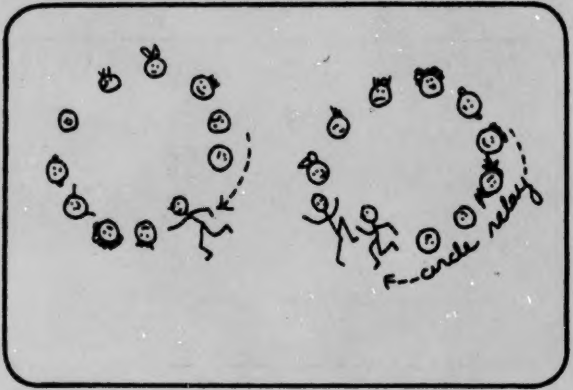
Game continues until all have had a turn. The row whose last player is seated first wins. Other rows repeat the game. The 2 winning rows compete for the championship.

Walking, skipping, or running may be used, depending upon available space and safety factors.

Variations of this game can be substituted. For example:
International Auto Race.
Leader of each row selects a flag of a country which he/she places on last desk of row before start of game; last player holds flag aloft when seated at end of game. First flag up identifies the winning country.
For airplane race, use names of different types of airplanes.

Circle Relay

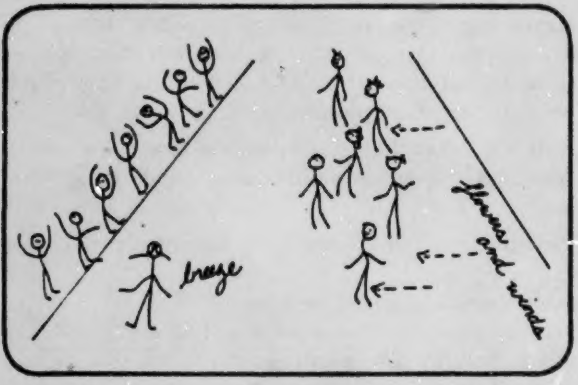
Teams with equal numbers stand in circles. At a signal, one player from each circle runs clockwise around outside of circle and returns to starting place, touching the next player to the left. Relay continues until each player has had a turn. Team finishing first wins.



Flowers and Winds

Class is divided into two equal lines facing each other about 10' apart. Children on one line are "flowers"; on the other, "winds."

A leader is chosen to stand at the side, midway between two lines. Leader calls "breeze," and winds wave their arms gently while flowers nod their heads and tiptoe forward toward the winds. Leader then calls "gale"; flowers run back to their original places, winds chasing and trying to

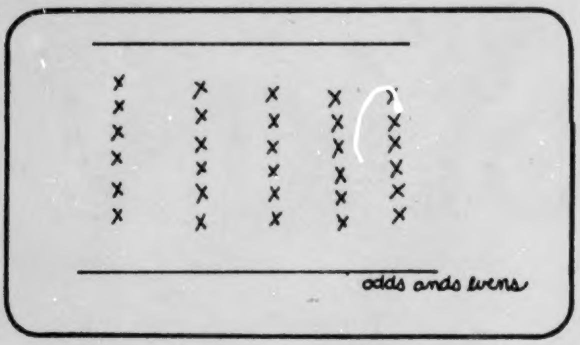


tag them. Flowers who are tagged join the winds. Game continues with new leader.

GRADE 3

Odds and Evens

Players are in rows, 10 players in each row, standing behind a starting line. Goals are marked 2' in front of and in back of each row. Players are numbered consecutively.



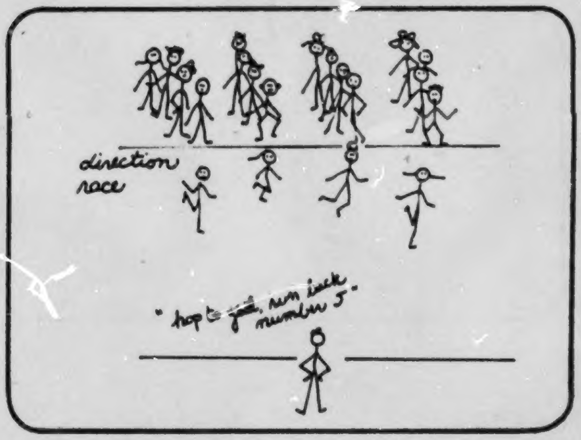
A leader calls either odd- or even-numbered children to go to the left. Children who are called step to left, run forward to the goal in front of their line. Then they run on the opposite side of the line to the rear goal, and return to their own place on the line.

Winning line is the one that returns to position first, scoring 5 points; second place gets 3 points, and third place gets 2.

GRADE 4

Direction Race

Teams of equal numbers stand in file formation behind starting line, with players numbered consecutively. Goal line is drawn parallel to the starting line, at a distance of 10 to 20 feet.


direction race
"hop to goal, run back number 5"

A leader stands behind the goal line, calls the directions for the race, and then calls a number. Players whose numbers are called follow the directions, advance to goal line, and return to their places.

Player finishing first scores a point for his/her team. Players may skip, hop on either foot, place hands on head, tiptoe, duck walk, or run, either towards or away from the goal. Players may travel sideways in one direction and forward or backward in another.

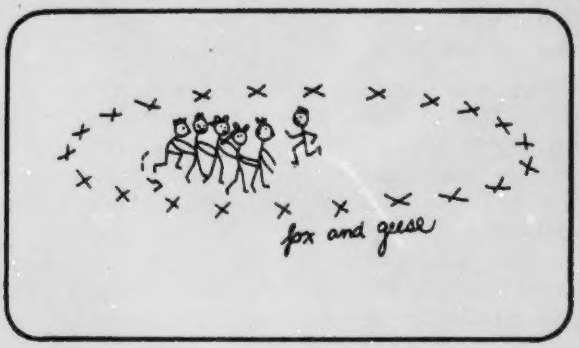
Change leaders frequently. Encourage leader to use imagination to vary the action.

Fox and Geese

Children form single circle facing center. Inside the circle, a file of 5 or more stands with their hands on the waist of the player in front (Mother Goose with little geese behind her). One player, the fox, stands facing the file.

Fox tries to tag last player.

Mother Goose blocks fox with outspread arms,

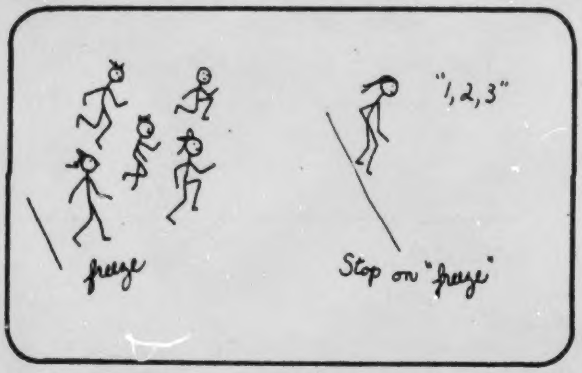


the file swinging around behind her. When fox succeeds in tagging last player, or if file is broken by a player losing hold, a new group is selected.

Freeze

A leader stands at a marked goal with back to players who are behind a starting line, about 25' from the goal.

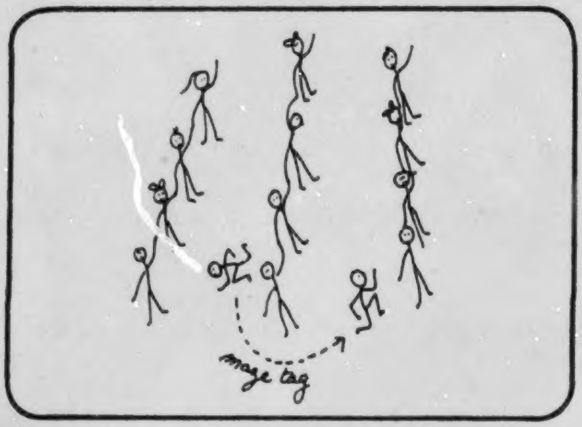
Leader counts from 1 to 10, varying count from slow to quick. Players advance toward goal by skipping, hopping, jumping, taking long or short steps as agreed upon in advance. Leader then calls "Freeze." Players stop, and assume position of any object they wish to imitate; they hold this position. Any player who moves returns to starting line. Game continues until one player tags the leader. This player becomes the new leader.



*Variation of this game can be substituted; e.g., use a piano, phonograph, or a percussion instrument and stop the music for the "freeze."

Maze Tag

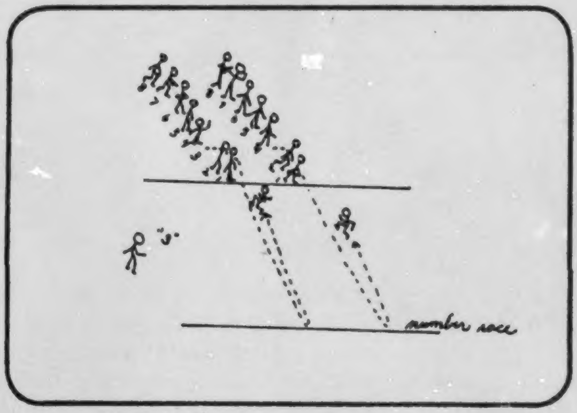
Players stand in lines forming lanes. Arms are raised sideways, shoulder-high; children touch fingertips. A runner and a chaser stand at opposite ends of playing space.



At a signal, runner goes up and down the lanes. Chaser follows and tries to tag runner. To assist the runner, a leader gives command to face either to right or left. Players turn, and lanes change. Runner and chaser must keep within lanes. If a runner or a chaser breaks through, runs under, or tags across the arms of the players in the lines, the runner loses a turn and another player is selected.

Number Race

Players are in files behind a starting line. Within each file, players are numbered in sequence, about 8 players in each file.



A leader calls a number. Players from each file with that same number step out to the left, run to goal line, and return to place, keeping to the right of the file. Each winner scores 1 point for his/her file.

Keeping to the right on the return is stressed.

SECTION 3: LEVEL AWARENESS

The body moves on varying horizontal planes. These may be high, medium, or low. Levels exist in general and personal space and in all locomotor and nonlocomotor activities.

GOALS

- To differentiate between high, medium, and low levels.

- To be able to change levels.
- To combine level changes with directional changes within a given space.

PROCEDURE

- Have children explore levels.
  How low can your body go?
  How high can your body go?
  Can it go in between?
- Encourage specific use of levels and locomotor movements.
  Can you move at a medium level while running, skipping?
  Can you lower your body and walk?
- Indicate level changes while using direction and space.
  Can you move sideways while walking at a medium level?
  Can you change from high to medium to low level while running, skipping, jumping forward?

EVALUATION

- Do the students understand the difference between high, medium, and low levels?
- Are they discovering many ways to move at various levels?
- Are students able to combine directional changes with level changes?
- Are they using all available space safely?
- Are you formulating questions based on student response?
- Are students stopping and starting on signal?

ACTIVITIES — CONCEPT DEVELOPMENT

Level Changes

Description	*Questions*
Develop movement themes through imagery. Divide class into groups and assign a theme to each group. For example, first group develops the theme "caves" and, through movement, shows the different level changes the body must assume while moving through the caves. Another group can develop a second theme, and so on. Allow time to develop, demonstrate, and discuss the theme. Substitute other ideas such as being an astronaut, a circus performer, a windy day; popping corn; being a Jack-in-the-box, or a moving Slinky spring.	How would you move through a small cave with some low ceilings and some higher ones? At what level would you be when you entered the cave? At what level would you be when you left the cave? What would your level be as you moved through it?
Encourage experimentation at different levels.	How many different ways can you move your body at a low level? How many different ways can you travel at a medium level?
Have class move at a low level when they hear one clap; at a medium level when they hear two claps; and at a high level when three claps are heard. Review claps with class.	Can you walk around the room without touching anyone and, when you hear a clap, change to a low level?

Description	*Questions*
Use color to denote levels: red for low, blue for medium, and yellow for high. Continue as suggested in the preceding activity.	
Encourage creativity while using levels.	Can you pretend to be an animal that travels at a low level? Can you be one that moves at a high level? Which animal that moves at several levels can you pretend to be?
Encourage the use of different levels while running, walking, skipping, jumping.	
Encourage rapid changes of level while walking, running, skipping.	How quickly can you move from one level to another while walking?
Use partners walking together.	Can one of you walk at a high level and the other at a low level? Without stopping, can you change levels while walking?
Employ level changes while creating shapes.	Can you change from a shape that is at a high level to one that is at a low level? What low shape can you make that your partner can travel through? Can you jump up and make a shape high in the air?
*Develop an obstacle course using furniture in a classroom, or equipment in the gymnasium, to encourage level changes.	Can you move around the area and change the level of your body for efficient movement?
*Scatter hoops, bean bags, yarn balls, throughout the gymnasium.	When I say "Go!" can you walk around the gymnasium? When I say "Stop!" can you find a piece of equipment and make it change levels?
*Stimulate level changes while using small equipment such as hoops, wands, bean bags, yarn balls, rings.	Can you hold your hoop at a high level? . . . low level? . . . medium level? How quickly can you move it from one level to another? Can you hold it at a level higher thay your waist, shoulder, knee?
*Use balls to create level changes.	Can you bounce the ball at a high, medium, or low level? Can you bounce it and catch it at a low level . . . high level?

***Activities and games in this section requiring equipment are noted with an asterisk (*). Substitute bean bags, rings, ropes, bowling pins, colored squares, where appropriate.**

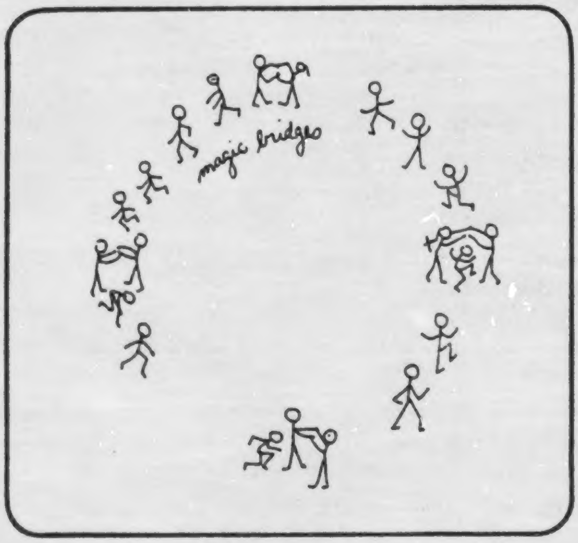
	What is the highest level at which you can catch the ball? What is the lowest level at which you can bounce it? What is the lowest bounce you can run under? How high can you throw the ball and catch it?
*Experiment with levels while using hoops.	While you hold your hoop at a certain level, can you jump through it? While you hold your hoop at a higher level, can you move forward at a low level . . . medium level? Holding your hoop at the same level, can you move backward at a low level . . . medium level?
*Combine the use of direction and level while using yarn balls.	Can you travel forward while holding the yarn ball high . . . low? Can you balance it on your hand while moving backwards at a low level?
*Use the parachute to develop an understanding of levels.	How high can the parachute go? How long can you keep it high? Can you get under while it is low without letting the chute go?

GAMES

GRADE 2

Magic Bridges

Form a single circle, facing counter-clockwise.



Players are "boats" and "bridges." Four couples are chosen to be bridges, formed by partners facing and joining hands high over head. Bridges are placed evenly around the circle.

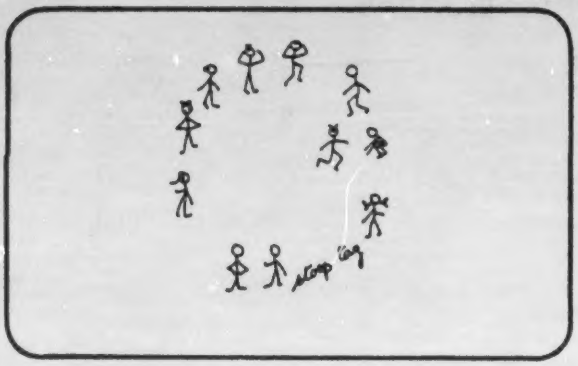
Boats glide around circle, passing under bridges, until teacher signals for boats to anchor. Boats that anchor under bridges form additional bridges. Game continues and winner is the boat anchoring free of a bridge.

This game may be played with music. Boats anchor when music stops.

Stoop Tag

Children form a single circle, facing the center; one player is inside the circle.

Player in center tries to tag one of the other players. A player may avoid being tagged by quickly stooping. A player, when tagged, becomes the center player.



For a large group, there may be several players inside the circle.

SECTION 4: AWARENESS OF PATHWAYS

A pathway is the route one takes to get from one place to another. It can be direct or indirect. The body can move in any direction through an infinite number of pathways. Children can apply their knowledge of direction to the use of pathways. They move forward or backward in zigzag, circular, and other patterns. The number of activities which can be created by combining the use of equipment with changes in direction, level, and pathways is boundless as teachers and children work together creatively. Watching children's responses stimulates the teacher in creating new challenges.

GOALS

- To have students become aware of alternate pathways for movement.

straight	*curved*
zigzag	circular
square	spiral
rectangular	elliptical
triangular	

- To develop the ability of the body to move through the pathways.
- To have students identify and move on specific pathways.

PROCEDURE

- Help students locate a home position by fixing points on the floor, walls, ceiling.

  What is the shortest pathway you can take to the wall?

  Can you find another pathway to walk home?

- Encourage movement in a variety of pathways.

  What is the shortest pathway in which you can walk, run, skip, to get to another spot on the floor?

  What is the longest pathway you can take to return home?

- Encourage movement in selected pathways.

  Can you travel in a zigzag path? In a circular path?

  Can you walk in a path that shapes the letter A? The number 6?

EVALUATION

- Do children know the difference between direct and indirect pathways?

  Can they name and use alternate pathways?

- Do they have time to explore many pathways?
- Are you combining level, direction, and pathways with a variety of locomotor movements?
- Can children distinguish between direction and pathway?

ACTIVITIES — CONCEPT DEVELOPMENT

Pathways

Description	*Questions*
Have children:	
copy, with their wands, pattern cards which develop concepts of straight-line letters and geometric figures.	*Can you make your wands into the letter A . . . V . . . T . . . F? *Can you make a triangle, square, rectangle with your wands?
create curving pathways.	Can you travel on 6 body parts in a curved pathway? Can you travel in a large curved pathway, and then in a small curved pathway? Can you curve to one side and then to the other, as if you were driving a car on a mountain road? Can you travel in a curved pathway, making a circle? Can you skip a small circle, and then make larger concentric circles? Can you stop and find the shortest pathway to your assigned place? What route can you take around your hoop?
create straight-line pathways.	How straight a line can you make by walking, running, hopping? Can you walk in a straight line and, when you meet another person, change direction and walk in another straight line. Can you make a straight pathway with your arms? . . . feet? . . . trunk? . . . head? *Can you move your hoop in a straight path along the floor? *Can you travel around your hoop in straight lines?
create straight-line geometric figures.	Can you walk in straight-line pathways to shape a rectangle? Can you cut your rectangle into two triangles by walking across it in a straight line?

*Activities and games in this section requiring equipment are noted with an asterisk (*). Substitute bean bags, rings, ropes, bowling pins, colored squares, where appropriate.

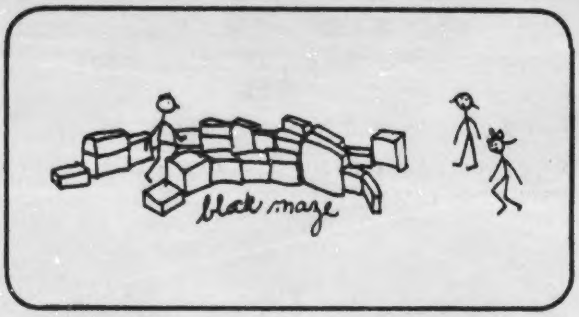
Description	*Questions*
create zigzag pathways.	Can you combine straight lines to make a zigzag pathway? Can you repeat the zigzag pattern at a low level . . . medium level . . . high level? Can you repeat the zigzag pattern leading with your arms, feet, trunk, head? *Can you move your hoop in a zigzag pattern? *Can you travel forward in a zigzag path at a low level while balancing a bean bag on your back?
create pathways using body parts. (nonlocomotor)	Can you make a curved pathway in your personal space with your arms? Can you do the same with your feet? . . . trunk? . . . . head? *Can you toss your bean bag from one hand to the other, parallel to the floor?
create combinations of pathways.	*Can you move away from the bean bag on the floor in a curved path, and return to it in a straight one? *Can you balance a bean bag on a part of your body and walk backwards in a curved path? . . . a straight path? *Can you balance the bean bag and travel forward in a zigzag path and sidewards in a circular path?
create pathways working with others.	Can you and your partner zigzag away from each other and find another zigzag pathway to come together again? *Can you hold a wand with one end touching the floor, let it go, and run a circle around it and catch it before it falls? *Can two or three children make a pathway with several wands and then follow it? *Can two groups connect your wands and make bigger pathways? *Can you and your partner each hold an end of the wand and travel together in a zigzag pathway?

GAMES

PRE-K

Block Maze*

Children build path or maze with blocks, and try to walk through without knocking down any blocks.



GRADE 1

Colored-Figure Guessing*

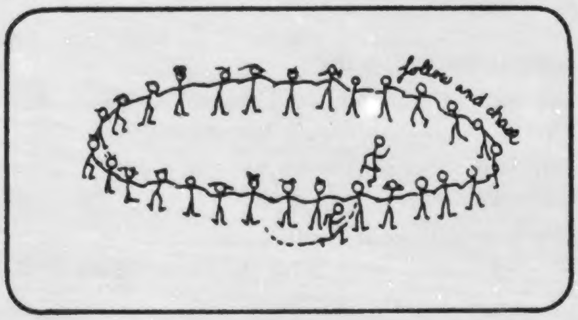
Teacher uses a crayon from a tray containing 3 to 5 differently colored crayons to draw a line or shape on a paper. Children uncover their eyes, which had been closed, and try to point to or pick up the crayon they think was used to make the mark. Successful guesser makes the next mark. Activities are varied by drawing circles, zigzag lines, triangles, squares, rectangles.

GRADE 2

Follow and Chase

Players stand in a single circle, facing center with arms stretched sideways, hands touching shoulders. A runner and a chaser stand outside the circle.

At a signal, both start to run. The runner weaves in and out between players or across the circle; the chaser always follows the same route.

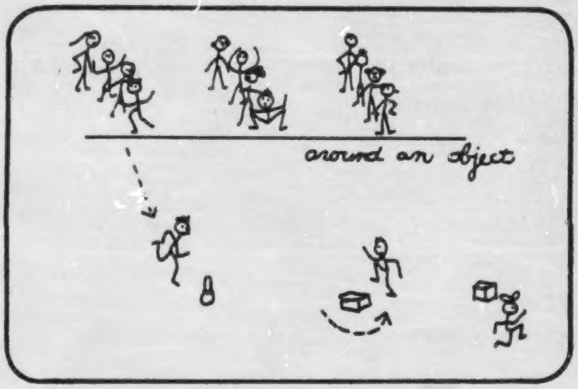


When runner is caught, he/she joins the circle; chaser becomes the runner; another player is chosen to be the chaser.

GRADE 3

Around an Object Relay*

Teams of equal numbers are arranged in files behind a starting line. Object is placed at a distance. Use object with flat base, such as Indian club, chalkboard eraser, or block. Place a mark under object, which must be kept on the mark.



At a signal, leader runs forward, around object, back to his/her file, and touches off next player who is on starting line.

Any runner moving the object must replace it before completing a turn. Play continues until all players have had a turn. Winning team is the one whose players return to original position first.

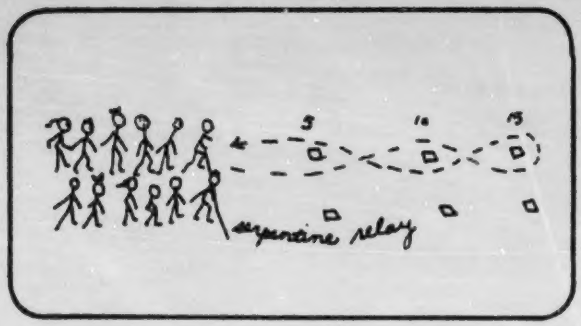
GRADE 4

Serpentine Relay*

Teams of equal number stand behind starting line. Three blocks are placed on floor in front of each team. The first is 5' from starting line; the others at distances of 5' from each other. A mark should be placed under each block.

At signal, leader runs zigzag between blocks, and returns to starting line to touch off the second player who continues the relay. First player then goes to end of file.

Any player moving a block out of position must replace it. Runners must keep to right alley when



going to end of file. Team that returns to original position first, wins.

GRADE 5

Two, Four, Six, Eight*

Two players run in, out, and around two bowling pins placed about 4' apart. One player is the runner, the other the chaser who tries to tag the runner.

Two become four as teacher directs another pair of children to add their pins to the game. Two more can be added to each group each time, until all players are in one game.

III THE BODY AND ITS PARTS

THE BODY AND ITS PARTS

BODY AWARENESS

Body awareness means understanding how the whole and/or parts of the body are used to achieve efficiency of movement and balance. To attain understanding, children must know the divisions of the body as well as the identification of its parts.

GOALS

- To identify the divisions of the body: upper and lower; right and left; and front and back
- To locate parts of the body
- To understand the relationship of the parts to the whole
- To relate the body parts to space, direction, level, and pathway

PROCEDURE

- Have students identify the divisions of the body.

  Can you show me all of the front of you? . . . the back of you?
  Can you lie on your side? . . . the other side? On your right side? left side?
  Can you make all of the lower parts of your body touch the floor? the front of you?
  How many parts of your front can touch the floor at the same time? How many parts of the back of you?

- Have students isolate and identify body parts.

  How many different ways can you move your head?
  Can you raise and lower your arms? Your legs?

- Challenge children to illustrate the relationship of the parts to the whole.

  Can you use your arms to jump into the air?
  Can you balance on your back and ride a bicycle upside down?

- Have children relate body parts to space, direction, level, and pathways.

  How can your arms help you to jump forward in a straight line?
  While skipping forward in a circle, in how many ways can you move your arms?

EVALUATION

- Are students able to identify all divisions of the body?
- Can they identify the parts within the divisions?
- Do they know that arms are part of the upper division, and that legs are part of the lower?
- Have you conveyed the understanding that movement depends upon the interaction of many parts?

ACTIVITIES — CONCEPT DEVELOPMENT

Moving Body Parts

Description	*Questions*
Have children:	
move body parts in various ways	Can you show me your elbow? . . . your fingers? . . . left foot? How can you move it? Them? How else? In how many ways can you move your head, arms, shoulder, foot?
move body parts to music	Can you move it (them) in time to this music?
Keep one body part at a constant level while changing the level of other body parts	Can the rest of you move while your elbow is high? . . . your right hand? Can you change levels and keep the elbow (hand) high?
move body parts in a particular order	While moving the parts in order, how many different ways can you move your head? . . . shoulders? . . . arms? . . . legs? . . . feet? Can you move certain body parts in this order: fingers; hands and fingers; hands, arms, and fingers; hands, arms, and shoulders? Can you reverse that order?
move a certain number of body parts while keeping other parts still	Can you move two of the body parts we have been working on and keep two other parts immobile?
repeat movements to music	Can you do that to music?
move various body parts for locomotion	How would you travel using only your hands and arms? your stomach? . . . your back?
combine various arm and leg movements	Can you combine a hand movement that is straight with a leg movement that is circular? Can you combine an angular arm and leg movement? How can you combine three movements so that your arms describe a pattern?

Description	*Questions*
move specific body parts with level changes	Can you hold your hand at eye level?
	Can you get your head to your waist? . . . knee?
	How can your elbow reach your ankle?
move objects with various body parts	*Can you move the yarn ball on the floor with your head? . . . elbow?
	*With what part of your foot can you move the yarn ball? Can you move it with another part of your foot?
	*Can you touch the yarn ball on the floor with your head? . . . foot? . . .elbow?
move objects with various body parts at different levels	*If you were lying down, could you pick up the yarn ball with your feet and put it over your head?

Discovering and Isolating Body Parts

Description	*Questions*
Have children:	
use different body parts to move, hold, and pick up equipment	*With which part of your body can you move your hoop?
	*Can you use another part of your body to move it?
	*With how many parts of your body can you hold your hoop?
	*Can you balance your hoop on one part? . . . two parts?
	*If the hoop were on the floor, what part would you use to move it? . . . what other part?
	*With what parts of your body can you pick up the yarn ball?
	*Can you toss the yarn ball from one part of your body to another?
	*What can you and your partner do with two wands?
	*Which parts can you use to make a shape with the rope?
use equipment and body parts to create shapes	*Which other parts of your body can you use to make a shape?
	*Can you make a bridge over a rope and travel forward from one end to another?

***Activities and games in this section requiring equipment are noted with an asterisk (*). Substitute bean bags, rings, ropes, bowling pins, colored squares, where appropriate.**

Using Divisions of the Body

Have children move:

Description	*Questions*
body parts in different sections of the body	Can you move two parts located in the upper half of your body?
	Can you move the smallest part in the upper section of your body?
	Can you move two parts on the right side?
	How many parts in the lower portion of your body can you move at the same time?
objects, using body parts in specific body sections	*Can you roll a ball along a part of your body located in the upper region? . . . lower? . . . front?
	*Can you stop a ball, using a body part located above the middle of your body?
objects, using body parts in specific body sections, at various levels	*While lying down, can you move a hoop with body parts located below your waist?
	*Can you place the right side of your body inside the hoop while you are in a standing position?
	*Can you place the lower part of your body in the hoop while you are lying down?

Combining Body Awareness and Level Awareness

Have children move:

Description	*Questions*
different body sections at various levels	Can you change your shape by lowering one region of your body?
	Can you lower the upper portion and raise the lower portion of your body at the same time?
	Can you lower the upper portion, keeping two parts above your head?
different parts in contrasting ways	Can you make a shape in which your body is bent but your legs and arms are straight?

Description	*Questions*
equipment and objects in different patterns, at various levels	*While holding a bean bag on the top of your hand, can you make a circle in the air about your head? . . . at your side? . . . in back of you? . . . under one leg? *While holding the bean bag in the palm of your hand, can you move it in angular lines at your side? *Can you move it at shoulder level? *Can you move it from front to back? *Can you move it around the upper part of you in a clockwise direction? *Can you place the bean bag on the sole of your foot and move it in a figure eight in the air? *Can you move it in an elliptical pattern from 12 o'clock to 4 o'clock?

GAMES

PRE-K

Do As I Do

One child hops, jumps, touches head, waves his/her hand, or claps as the other children follow the same action.

Follow the Leader

The children follow the leader of their line and do whatever he/she does. Leaders are changed frequently.

Follow — Follow — Follow Me

Children stand in a circle. One child stands in the center. All the children sing: "Follow, follow, follow me. Follow, follow, follow me. Follow, follow, follow me. See what I can do."

At this last sentence, a child in center of circle elects to perform some action, e.g., shakes head. Rest of children follow the action, while everyone sings: "I can shake my head like this. Now I pass it on to you."

At this sentence, child in center selects another child to come to the center. Game is repeated with different actions.

Hide the Thimble

One child closes eyes. Another child hides a thimble. First child tries to find the thimble. When he/she approaches the hiding place, other children clap loudly; when farther away, children clap softly.

Huckle, Buckle Beanstalk

Children close their eyes. One child hides a designated object. Children open their eyes. When a child spies the object, he/she calls out, "Huckle, buckle beanstalk." The child then hides the object for the next game.

Police Officer

One child is chosen to be the police officer. Teacher describes the clothing of one child in the group, who is supposed to be a lost child. When the police officer locates the lost child, he/she asks, "What is your name? Where do you live?" The officer takes the child to the teacher.

Stuff the Stocking*

Place a number of small toys in a real stocking. A child puts hand in stocking and touches a toy. Child must guess what it is by feeling it.

Simon Says

Children form a single circle, facing the center. Child designated as SIMON stands in center of the circle.

Children in circle must listen to SIMON and do as he/she says. They must not perform an action unless told to do so by SIMON.

Every time SIMON prefaces an activity with the words, "Simon says "Do this," the children do what he/she does. If the child says "Do this," without mentioning SIMON says, the children are supposed to stand still.

What is Missing?*

Show 4 to 5 classroom objects to a group of 3 to 4 children. Students close their eyes as teacher removes one object. Students open eyes and guess which object is missing.

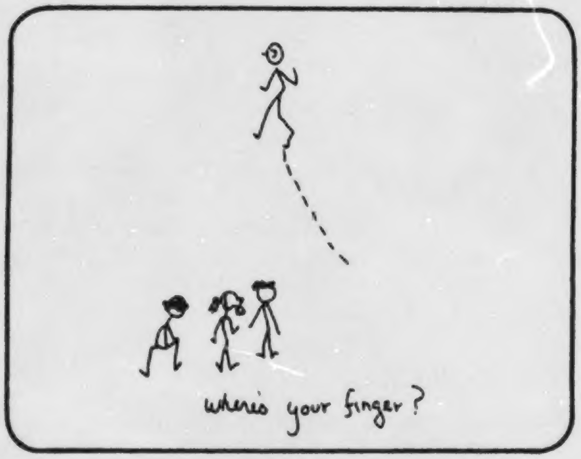
What Instrument Did You Hear?*

A small group of children closes their eyes, as child uses a musical instrument. Child or teacher conceals the instrument and says, "Open your eyes. What instrument did you hear?" Child who answers correctly gets a turn to use another instrument.

KINDERGARTEN

Put Your Finger in the Air

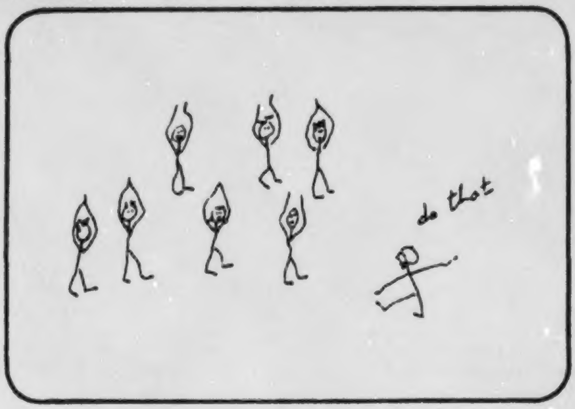
Children listen to recordings and follow directions such as putting their finger in the air, or on their shoes, etc.


where's your finger?

GRADE 1

Do This, Do That

Players stand facing the leader. Leader goes through various motions, saying "Do this," and players imitate. When leader says, "Do that," players hold previous position. Last player left standing takes place of leader.



Have You Seen My Sheep?

Class is seated, with exception of a leader who walks around the room, touches one player on the back, and asks "Have you seen my sheep?" Player responds with, "How was the sheep dressed?" Leader describes a member of the class.

The player questioned stands, and if the guess was correct he/she chases the child who was described. Runner tries to reach his/her seat without being tagged, in order to become the new leader. If the runner is tagged, the chaser becomes the new leader.

GRADE 2

Who Is It?

One player covers his/her eyes. A leader points to another child, who calls out "Good Morning" or some similar salutation. Player with eyes covered tries to guess name of child who spoke. Players change places after each successful game, or at end of three tries. Children are permitted to change their seats to increase difficulty in recognizing the voice.

IV HOW THE BODY MOVES

HOW THE BODY MOVES

Movements take their qualities from time, force, and flow. We learn to select and emphasize these qualities, depending upon the kind of activities in which we are engaged. It is important for children not to isolate these qualities but to make them an intrinsic part of every movement.

SECTION 1: AWARENESS OF TIME

Time refers to the period in which a movement takes place. Children at first understand the qualitative rather than the quantitative aspect of time. For example, they think in terms of how quickly or slowly a movement occurs rather than how long or short a time it takes to achieve it.

GOALS

- To understand that time is the speed at which movements are performed, from slow through fast
- To recognize acceleration and deceleration as factors of time
- To incorporate time with all other movements, locomotor, and nonlocomotor
- To understand the quantitative aspect of time

PROCEDURE

- Help children differentiate between fast and slow.

  How fast can you walk without running?
  How slowly can you walk without stopping?
- Have children recognize acceleration and deceleration.

  Can you move in the empty spaces just as fast or as slowly as you choose?
  Can you move a little faster? . . . a little slower? . . . slower still?
- Have children vary the pace of movements.

  In your personal space, how slowly can you curl your body?
  How quickly can you twist your body?
- Have children sense the quantitative aspect of time.

  How much time would it take you to walk from this bean bag to the other?
  How much less time would it take you to run that distance?

Can you find how much longer it takes to walk than to run by trying it out?

EVALUATION

- Are children responding to fast and slow?
- Can they accelerate or decelerate with ease? Are they aware of the difference?
- Do they understand that the quality of movement is changed by speed?
- Are they beginning to recognize the many gradations of speed possible, from the slowest to the quickest execution of a movement?
- Do they have a sense of the amount of time that passes as a movement occurs? Are you providing sufficient focus on the amount of time something will take?
- Are you using rhythmic experiences to illustrate time sequences?

ACTIVITIES — CONCEPT DEVELOPMENT

Time

Description	*Questions*
Establish a beat with drums, cymbals, claps, tambourine, or any record.	Can you move your body (or any part) to this rhythm? Can you jump rope to this rhythm? When I beat the tambourine, can you move slowly? When I shake it, can you move quickly? Can you run, twist, and stretch fast? . . . slowly?
Use hand clapping, a drum, or a phonograph to increase or decrease the rapidity of a walk, run, skip, or gallop.	Can you move as the drum (etc.) tells you?
Have children walk, run, or jog a certain number of laps around a gymnasium or other area. Time the laps with a stopwatch.	How many seconds did the first lap take? . . . the second? Were you faster or slower at the beginning or at the end?
Time children with a stopwatch while they are jumping rope, or running in place, jumping back and forth over lines, jumping in and out of hoops.	How many jumps can you do in 30 seconds? Can you do the same number of jumps in 25 seconds? Can you do more jumps in 30 seconds?

SECTION 2: AWARENESS OF FORCE

Force in movement terms is effort, the inner energy that intrinsically identifies the actions of all individuals. Since our bodies are subject to gravity, we either yield to this force or we defy it. The extent of our power to overcome it varies.

GOALS

- To understand that force is the application of effort
- To apply the correct amount of effort to produce the desired result
- To integrate the quality of force with other elements of movement

PROCEDURE

- Encourage children to recognize that changes in the application of force to a body or object (ball, bean bag, hoop, etc.) will alter the response of that object; e.g. the harder you throw a ball, the farther it will travel.

  Can you jump forward?
  Can you take a bigger jump?
  What helps you to jump further?

- Encourage children to explore the effect of applying a specific amount of effort.

  *Can you bounce the ball at a low level?
  *Can you make the ball bounce to your middle?
  *Can you make it bounce higher than your head?
  *What must you do to make the ball bounce higher?

- Encourage children to combine variations of force with locomotor movements.

  *Can you run and leap over the rope held at different levels?
  *What must you do with your legs to jump higher? . . . further?

- Encourage children to apply variations of force in nonlocomotor movements.

  Can you swing your arms back and forth? How much power do you need to swing them up and down while you bend forward? How quickly can you make arm circles at your side? What do you do to make your arms go faster? How much energy do you need to make larger circles while your arms are straight?

- Encourage children to apply variations in force in manipulative movements.

  *Can you hit the target on the wall with your bean bag from a distance of 10 feet? . . . 20 feet? . . . 40 feet? What do you do to increase the distance?
  *Can you throw the hoop high into the air? . . . higher?
  *Can you punch the ball so that it hits the ceiling?
  *How quickly can you spin the hoop?

EVALUATION

- Are children aware that level changes in bouncing are caused by changes in the application of force?
- Do they know that the force necessary to move an object varies with the size, shape, mass, and weight of the object?
- Do they know when they absorb force, as well as when they apply it?
- Do they perceive that they defy gravity as they move?
- Does their application of force make movements efficient?
- Are you sensitive to differences in the movement effort used by children as they perform?

ACTIVITIES — CONCEPT DEVELOPMENT

Force

Description	*Questions*
Have children practice the use of sudden force.	Can you tie yourself into knots and, on the signal, explode? Can you be popcorn kernels in a pan? When I light the fire, the kernels begin to jiggle and vibrate. Can you "pop" when I say "Pop!"? Can you wind yourself up like a spring and break? Without touching anyone, can you punch up? . . . down? . . . harder? Can you move as if you were on a pogo stick? Can you and your pogo stick move to the beat of the drum?

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*Activities and games in this section requiring equipment are noted with an asterisk (*). Substitute bean bags, rings, ropes, bowling pins, colored squares, where appropriate.

Description	*Questions*
Have children practice using varying force to move different objects at different distances and speeds.	*Could you move your ball forcefully with one part of your body? . . . gently, with another body part? *How much force do you need to throw the ball fast to the wall? . . . how little? *How hard must you bounce your ball to catch it above your head? . . . below your waist? . . . at your ankles? *How quickly can you exchange the ball with your partner before I say "Stop"? *Can you throw a ball over a rope and run and catch it? *What is the lightest tap necessary to keep the balloon in the air? How far can you move your balloon? *How much force do you need to hit the balloon high in the air to your partner?

SECTION 3: AWARENESS OF FLOW

Flow is the ability to join one movement to another with transitions that are smooth, fluid, and overtly unnoticeable.

GOALS

- To recognize that flow is the ability to join one movement to another smoothly and fluidly
- To integrate the use of flow with other movement skills
- To understand that flow contributes to efficiency in movement

PROCEDURE

- Encourage children in developing smooth transitions from one nonlocomotor movement to another.

  Can you freeze into a shape, and then melt very slowly until it disappears?
  Can you make two different shapes, and change those shapes without stopping between? Can you do that again without stopping?
  How smoothly can you change from a stretch into a curl?

- Encourage children in developing fluidity when combining locomotor and nonlocomotor movements.

  Can you finish in a standing position on the mat after doing a forward roll, with no stops in between?
  Can you snap your fingers as you jump kick?
  Can you bend from side to side as you skip?
  Can you swing your arms forward and back as you walk?
  Can you clap your hands as you gallop sideways?

- Encourage children in combining locomotor and manipulative movements smoothly.

  *Can you lift your leg to kick the ball in the air as it drops from your hand?
  *Can you run toward the ball and catch it on the run?
  *Can you jump over your rope and not step on it as you circle it under you?
  *Can you toss the ball from one hand to another while you walk, and not drop it?
  *Can you walk across the floor and bounce the ball with control? Can you run and bounce the ball with control?
  *Can you run and change direction without losing your ball?

*Can you jump rope and travel forward without tripping?

*Can you skip alongside your hoop and keep it rolling across the floor?

- Encourage children in developing the use of flow for efficient movement.

  Can you lower your level and roll, without stopping in between?

  Can you skip forward 4 steps and backward 4 steps, in time to the music?

  *Can you kick the yarn ball along the floor without missing while you are running?

EVALUATION

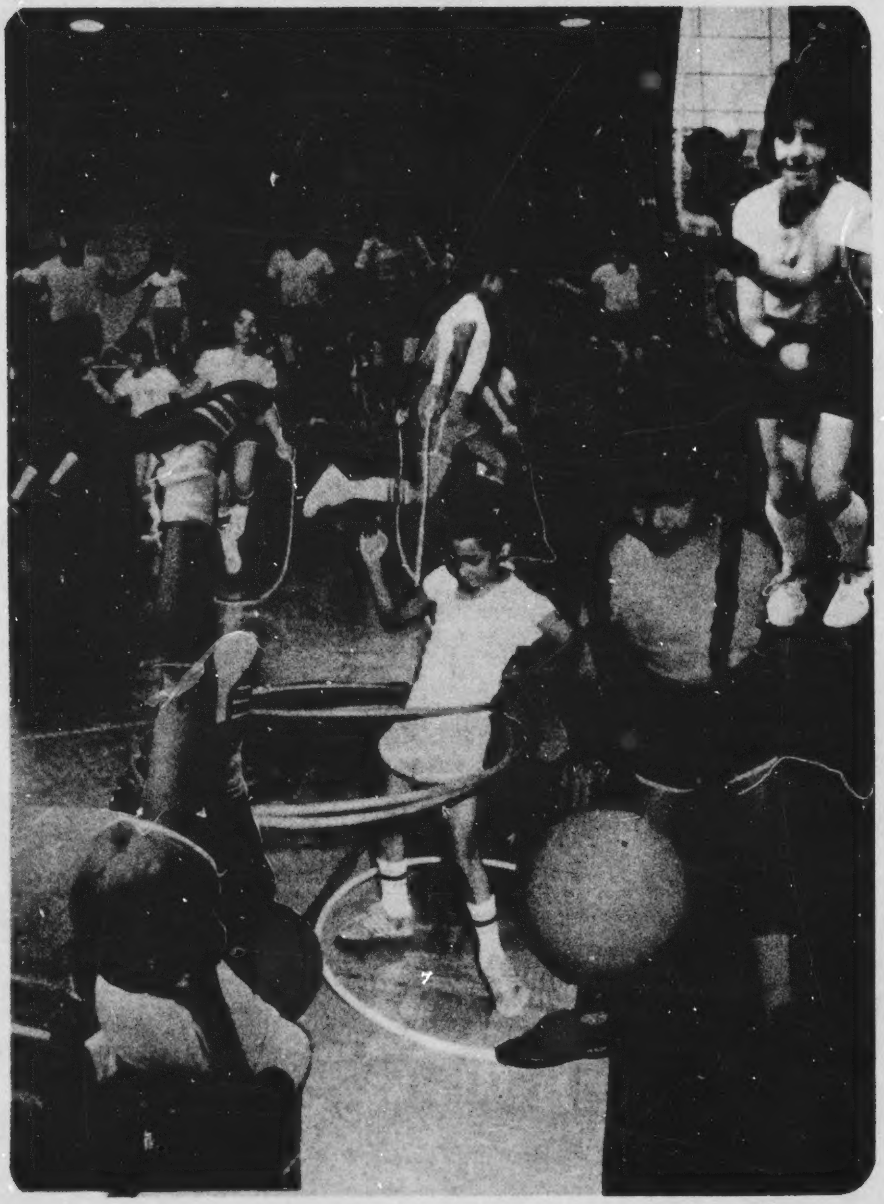
- Can children perform movement sequences smoothly?
- Are you making use of level changes, direction, pathways, locomotor, and nonlocomotor movements as you develop flow?
- Are you emphasizing the importance of flow in the execution of skills?
- Are children beginning to discover that an efficient move is smoothly done?

ACTIVITIES — CONCEPT DEVELOPMENT

Flow

Description	*Questions*
Have children practice:	
smooth movements with equipment	*With one foot on your bean bag, can you skate around the room smoothly?
changing smoothly from one kind of movement to another	How smoothly can you change from skip to hop?
creating movement patterns to rhythm patterns	Can you develop any movement pattern to fit the rhythmic pattern "one, two, three, hold? . . . one, two, hold?" Can you move to the first phrase in this music, freeze during the second, and move on the third? Can you develop a movement pattern that has a definite beginning, middle, and end?
keeping movements smooth as speed increases	Can you travel forward, sliding slowly? . . . moderately fast? . . . rapidly? How smoothly can you do that in a slow motion? Are you smooth, too, when you move faster? . . . very fast?

V WHAT THE BODY CAN DO



WHAT THE BODY CAN DO

SECTION 1: NONLOCOMOTOR SKILLS

GOALS

- To find out how the body and its parts can move without travelling
- To be aware that the body can create many shapes
- To identify contrasting nonlocomotor movements

PROCEDURE

- Help children learn to differentiate between curling and stretching. A curl is bringing all movable parts of the body as close to the center as possible; a stretch is bringing all movable parts as far away from the center as possible.)

  How close can you bring all free parts of your body to the center of your body?
  How far from the center of your body can you move all free parts?

- Encourage variety in positions for stretching and curling

  How many ways can you curl all parts?
  Can you sit and stretch all parts?

- Help students learn the difference between pushing and pulling. (A push is applying force to the movement of the part away from the body; a pull is applying force to the movement of the part toward the body.)

  How can you move a heavy boat on the beach into the water?
  How can you bring it back?

- Encourage the use of other body parts in pushing and pulling.

  With what other parts of your body can you push? . . . pull?

- Evoke swinging and swaying responses. (A swing is a sustained free-flowing movement in an arc; and a sway is shifting one's body weight from one side to the other.)

  Can you move your arm in a circle?
  What parts of your body can you move in half-circles?
  Can you shift your weight from your right foot to your left while standing in place?

- Provide experiences in twisting and turning. (A twist is rotating a part of the body, while the part adjacent remains fixed or moves in opposition; a turn is rotating the body on one or more selected parts.)

  How many ways can you go round and round?

  Can you look at a point on the wall as you go round and round?

  Can you turn the upper part of your body without moving your feet?

  Can you twist other parts of your body?

- Provide experiences using other movements, such as bending, elevating, and bouncing.

  How many parts of your body can you bend?

  Can you make your body go up without leaving the floor?

EVALUATION

- Can the children relate the terminology to the action?
- Are they executing each movement to the fullest extent?
- Can they combine nonlocomotor movements?
- Can they combine locomotor and nonlocomotor movements?

ACTIVITIES — SKILL DEVELOPMENT

Stretching and Curling

Description	*Questions*
Have children practice:	
stretching and curling	How small can you make yourself by curling? How big can you make yourself by stretching? Can you curl into a ball; roll in one direction, and then in another direction?
variations of stretching and curling	What parts of your body can you curl (twist) if you are sitting? . . . standing? . . . lying on your back? . . . lying on your tummy?
stretching and curling to rhythms	Can you travel to the tapping of the tambourine? Can you curl (stretch) all free parts when I shake the tambourine?
stretching and curling at different levels	Can you stretch (curl) all free parts of your body if you are traveling at a low level? . . . a medium level? . . . a high level? How can you move while stretching (curling) all free parts?
locomotion by stretching and curling	Can you travel by changing from a stretched to a curled shape? Can you stretch in the air as you jump? Can you run, jump, curl (twist), and roll?

Description	*Questions*
shaping formations by stretching and curling	Can you stretch to become long and narrow? . . . short and wide? Which letters of the alphabet can you make in a stretched position? . . . in a curled position? Can you change from a curl to a stretch? . . . twist to a stretch? . . . bend to a stretch? . . . twist to a curl? Can you do it quickly? . . . slowly?
stretching and curling to music	While listening to the themes of this music, can you curl when you hear one theme and stretch or travel when you hear another?
stretching and curling with different kinds of equipment	How can you stretch or curl against a wall? *Can you jump off this box or bench and stretch before you land? Can you turn before you land? *Can you jump off the box, curl up, and roll away? *While your partner holds a hoop, can you go through it in a curled position? . . . in a stretched position? *Can you travel and curl into a hoop on the floor on signal? *Can you jump over the bean bags scattered on the floor, stretching as you jump?

Twisting, Turning and Bending

Description	*Questions*
Have children practice:	
twisting, turning, and bending	*How can you go over or under a wand balanced on blocks while twisting? . . . turning? . . . curling? . . . stretching?
twisting, turning, and bending with equipment	*If partners each hold one end of a wand, what can you do by twisting? . . . turning? . . . bending?
twisting, turning, and bending at different levels	With what parts of your body can you push, twist, bend, if you are standing? . . . sitting? . . . lying on your back?
variations in twisting, turning, and bending	Can you make three shapes by bending your body? Can you bend several parts of your body while keeping others straight? Can you travel along the floor while turning?

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Pushing and Pulling, Swinging and Swaying

Description	*Questions*
Have children:	
push and pull with equipment	*Can you push a bean bag with your foot? . . . head? . . . nose? *With you and your partner each holding the end of a rope, how hard can you pull?
push and pull with a partner	Lying on your back, with the soles of your feet pressed against the soles of your partner's feet, can you first push one foot against your partner's foot? Can you push the other foot against your partner's other foot?
push and pull a parachute at different levels	*While holding a parachute at a low level, can you pull hard? *Can you pull hard at waist level? . . . at a high level?
pull a parachute with different locomotor activities	*Holding the parachute with one hand, can you pull and walk? . . . pull and run?
swinging various body parts	Can you swing your arms to this beat? . . . your legs? . . . other parts?
swaying to rhythmic beats	Can you sway to this beat? While balanced on different parts of your body, can you swing the free parts?

Pushing and Pulling with a Scooter

Description	*Questions*
Have children:	
push and pull a scooter in a variety of directed ways.	*From a kneeling position, can you roll your scooter around your entire body with one hand? * Placing your scooter on your right side, can you push your scooter to your left side and stop it? * Can you push it with your left hand and return it to your right side and stop it? * Can you keep your scooter rolling from side to side, passing in front of you? * Can you rest your hands and one knee on the scooter, and push the scooter forward with the other foot? . . . pull it backwards? . . . push it sidewards?

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*Activities and games in this section requiring equipment are noted with an asterisk (*). Substitute bean bags, rings, ropes, bowling pins, colored squares, where appropriate.

Description	*Questions*
	Can you balance your body on your knees on the scooter and push it forward? . . . push it backward? . . . push it sideward? Can you travel in a circle, using your hands to get around? Can you, while sitting crouched on your scooter, use your hands to push the scooter forward? . . . sideward? . . . backward? Can you pivot your scooter so that you face in the opposite direction? Can you pivot a half-turn? . . . a whole turn?
To the Teacher: *Design and set up an obstacle course, using markers, hoops, bean bags. Divide class into small groups or squads. Give a scooter to each group or squad.	
Have children: *push and pull a scooter around an obstacle course.	*Can you travel on your scooter around the course and return home? *Can you travel around the markers using a zig-zag pathway? *Can you make a figure 8 around any of the markers and return home? *In a sitting position, how quickly can you push your scooter around a marker and return home? *While sitting backwards on the scooter with your arms crossed, how quickly can you peddle around the marker and return home? *With a partner, can you sit cross-legged and hold on to the scooter while your partner stands behind you with his/her hands on your shoulders and pushes you to a marker? *Can you do that again, changing places at the marker, and then push the scooter home?

GAMES

GRADES 3-6

Indian Hand Wrestle

Any number of children, arranged in pairs, stand facing each other with right hands in a handshake, and the outside of the right foot touching the outside of the opponent's right foot.

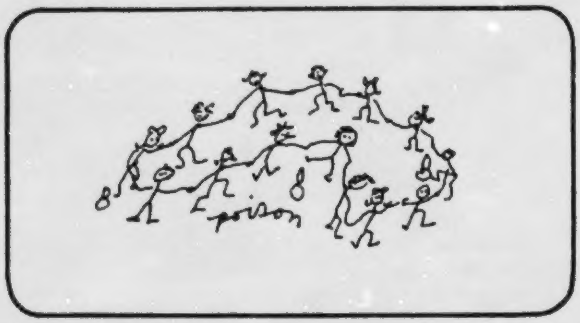
Each player tries to push or pull the other off balance. While right foot remains stationary, left can be moved to maintain balance. Children should be encouraged to choose opponents who are almost equal in height and weight.

Vary the hand wrestle by having children use left hands and feet, and by having winners wrestle winners, and losers wrestle losers.

Poison*

Players stand in a circle, with hands joined. Three Indian clubs are placed within circle.

Each player tries to avoid knocking down clubs, and at same time tries to lead other players into positions which compel them to come in contact with a club.



Players should be shown various methods of avoiding clubs. As the eliminated players increase in number, they may form another circle and start anew.

Indian Leg Wrestle

Any number of children, arranged in pairs of almost equal height and weight, lie flat on backs close to each other, with head of one next to feet of the other. Each player's right hand holds right shoulder of the other player.

At signal "Go," each player raises his or her right leg (left leg for variation) off the floor, bending slightly at knee and trying to "hook on" to opponent's leg. Once legs are joined together, each player tries to turn over opponent by pushing and pulling with leg. Winners are those who turn over opponents.

Pin in the Middle*

A team of two children plays opposite another team of two. All four join hands and form a circle around a bowling pin. Each team, by pulling, tries to force the opposing team to topple the pin.

SECTION 2: LOCOMOTOR SKILLS

Locomotor movement is the transportation of the body from place to place by the transfer of weight from one part to another, in an even pattern, as in the walk, run, leap, hop, jump, and roll; or in an uneven rhythm, as in the skip, slide, or gallop.

GOALS

- To understand that transfer of weight occurs in all locomotor movements
- To identify and execute locomotor movements correctly
- To know that weight is transferred evenly in the walk, run, leap, jump, hop, and roll
- To know that weight is transferred in an uneven rhythm in the gallop, slide, and skip.

PROCEDURE

- Encourage development of locomotor movements: walk, run, leap, hop, jump.
- Stress rhythm and form.
- Combine locomotor movements in various ways.
- Combine locomotor movements with skills previously learned; levels, pathways, direction, use of body parts, manipulating equipment.

EVALUATION

- Can the children successfully perform locomotor movements?
- Do they understand even and uneven transfer of weight?
- Can they combine locomotor movements?
- Can they combine locomotor movements with other skills such as pathways, direction, levels, body parts?

ACTIVITIES — SKILL DEVELOPMENT

Locomotor Movements

Description	*Questions*
Have children:	
discover different parts of the foot	How many parts of your foot can you walk on? Can you walk on the heel? . . . toe? . . . inside? . . . outside? . . . balls of your feet? Can you walk to music? (4/4 tempo)
walk in various ways, in response to imaginary situations; (A walk is an even transfer of weight from one foot to another.)	Can you pretend you are walking against the wind? . . . in the sand? . . . in the snow? . . . in the mud? . . . on an icy day? . . . carrying big bundles? . . . wearing large boots?
run in an even rhythm, in proper form	Can you move on the balls of your feet? Can you move faster on the balls of your feet? Can you run slower? . . . faster? Can you run, leaning forward slightly? Do you run better if your body leans forward? . . . backward? . . . is straight?
extend a running step into a leap (A leap is a long, high running step with forward leg fully extended. When landing, weight is on the ball of the forward foot, with the knee bent.)	Can you run slowly and not collide with anyone? Can you make one running step higher and longer than any other? Can you use that long, high running step when you cross any line on the floor? Can you run and make that high leaping step over make-believe puddles on the floor? Can you pretend that you are leaping over larger puddles, one right after the other? Can you leap from one foot to the other several times without stopping?
develop jumping (A jump is an even, rhythmic movement which involves springing from both feet and landing on both feet.)	While remaining in your personal space, can you "lift off" with both feet? Can you lift off again, landing on both feet together? Can your hands help you to go higher in your personal space? Can you jump and touch the ceiling? Can you jump like a frog? . . . a kangaroo? . . . a bunny?

Description	*Questions*
develop hopping (A hop is an even, rhythmic movement, in which a person springs from one foot and lands on the same foot.)	Can you stand on one foot and jump on it? Can you hop several times on the same foot? . . . on the other foot? How many places can you travel to while hopping? Can you hop in a zigzag pattern without a collision? Can you hop and make a funny face at the same time? Can you hop backwards, with your arms out to the side? Can you hop sidewards, with one of your hands forward and the other down?
roll at a low level (A roll is the transfer of weight from one adjacent part of the body to another in a continuing motion.)	Can you make your body as round as a ball while lying on your back? How many different ways can you roll as a ball . . . in a curl? Can you name the parts on which you are rolling? . . . the parts that are taking your weight? Can you make yourself long and narrow while lying on your back? Can you move from your back to your side, and then to your front, while lying down? Can you go from back to side, to front, to side faster? Can you travel like a rolling log and move over empty spaces without colliding with or bumping against anyone? Can you move back to your original space as a rolling log?
develop skipping (A skip is an uneven rhythmic movement in which a step and a hop on one foot are followed by a step and a hop on the other foot.)	Can you hop twice on one foot? Can you hop twice on the other foot? Can you hop once on one foot? Can you hop once on the other foot? Can you step once on one foot, and hop many times on the same foot? Can you do that again? . . . again? Can you step once on the other foot, and hop several times on it? Can you step on one foot and hop once on it?

Description	*Questions*
	Can you step on the other foot and hop once? Can you step and hop on the ball of one foot? Can you do the same on the other foot? Using only the ball of your foot, can you skip (step-hop) in a forward direction? Can you skip to this rhythm? (6/8 tempo)
develop galloping (A gallop is a transfer of weight, in an uneven rhythm, from one foot to another. A higher step is taken with the forward foot, which remains in front, followed by a short, quick hop with the foot behind.)	Can you walk on the ball of your foot, keeping the same foot in front at all times? Can you take a slow step with the foot in front, and a quick step with the foot behind? Can you do that slow step with the foot in front and a quick step with the foot behind again? Can you push harder with the back foot, so that the front foot can go higher? Can you do that again and travel further across the floor? Can you gallop like a young pony? Can you gallop to this music? (polka rhythm) Can you gallop with the right foot leading? . . . with the left foot leading? Can you gallop forward? . . . backward . . . sideward?
execute a slide (A slide is a long step on the lead foot, followed by a short, quick, closing step done with the trailing foot, while both feet remain close to the floor. It is rhythmically identical with the gallop, but is executed close to the floor with the same foot leading each slide step.)	Can you move sideward using large steps? Can you slide toward the other side? Can you slide and keep your feet close to the floor? Can you slide to this music? (polka rhythm)

Combining Locomotor Skills

Description	*Questions*
Have children:	
change direction during a jump	Can you run, jump, and turn in the air? Can you jump further by running while you are in the air?
combine running and jumping	Can you run 4 steps and jump as high as you can; run 8 steps and jump as high as you can? Can you run 8 steps and jump for distance?

Description	*Questions*
combine hopping and running	Can you run, hop and run, and repeat the steps many times?
combine skipping and galloping	Can you skip 3 times and then change to 3 gallops?
create their own combinations	What 3 locomotor movements can you combine in a pattern? Can you travel in that position?

Combining Locomotor Skills with Pathways

Description	*Questions*
Have children:	
combine locomotor movements in patterns of geometric shapes	Can you walk, run, skip, gallop in a square? . . . in a rectangle?
	Can you run around the gymnasium and, each time you see a line, leap over it? . . . hop over the line? . . . jump over the line? . . . skip over the line?
	While keeping time to the music, car you walk, run, and jump in a straight line? . . . a circle . . . a triangle?
	Can you walk, run, and jump in a zigzag pathway with your partner, while keeping time to the music?
use the same movements to music with a partner	Can you skip in a circle with your partner to this music?
	*While bouncing your ball, can you walk to form a straight line? . . . a square . . . a rectangle? . . . a circle?
	*While bouncing your ball, can you run to form a straight line . . . a square . . . a rectangle . . . a circle? Can you do it skipping? . . . sliding?

Combining Locomotor Skills with Changes of Direction

Description	*Questions*
Have children:	
change direction of movement while in motion	Can you skip forward to this music? . . . backward? . . . 4 times forward? . . . 4 times backward?

---

*Activities and games in this section requiring equipment are noted with an asterisk (*). Substitute bean bags, rings, ropes, bowling pins, colored squares, where appropriate.

Description	*Questions*
change type of locomotor movement and direction	Can you travel through the gymnasium and change your locomotor movement and direction when you come to a line on the floor?
add arm or hand positions to movement direction changes	Can you slide into the empty places and, when I say "Change," can you change your direction and position of your arms? *While walking around the floor, can you hop into a hoop, jump forward, and jump out backward? *Can you bounce a ball running forward and sideward, while traveling through the gymnasium?

Using Locomotor Skill in Personal and General Space

Description	*Questions*
Have children:	
alternate movements in space and in place	When I say, "Go," can you gallop through and around the empty places and, when I clap, gallop in place? Can you run in place?
add equipment to the combined movement patterns	*Can you run around the floor and, when you come to a bean bag, jump over it? *Can you roll over the bean bag?

Using Locomotor Skills with Body Parts

Description	*Questions*
Have children:	
move in various ways without use of individual body parts	Can you run, jump, land and roll without using your hands?
move in various ways with simultaneous use of individual body parts	Can you skip while placing your right hand on your hip? Can you slide-step sideways with your arms stretched out to the sides? How high can you reach with your hands as you jump into the air?

Description	*Questions*
add equipment to the combined movement patterns	*Can you keep a balloon in the air while walking, running, skipping, hopping, jumping? *Can you keep the balloon in front of you while rolling? *Can you walk while holding a parachute at waist level? Can you run? . . . skip? . . . gallop? . . . slide? *Can you skip holding the parachute up, with your right side toward center and your left hand on your hip?

GAMES

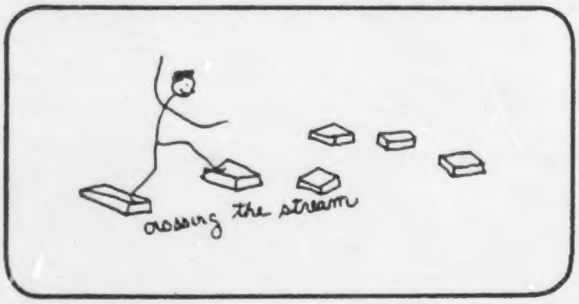
PRE-K

Color Musical Chair Game

Have children arrange chairs in circle. Place a large colored square under several chairs. Select one child to call a color. When color is called, child sitting on that chair begins to skip.

Crossing the Stream*

Use large blocks for stepping stones. Have children step from stone to stone. They are "out" if their feet get wet by missing a stone.

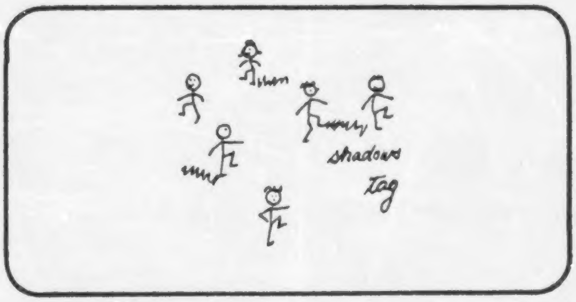


Jack Be Nimble

Children skip around room chanting, "Jack be nimble, Jack be quick. Jack jump over the candlestick." The children jump very high on the word "jump."

Shadow Tag

One child is designated "It." Children run in various directions. "It" tries to tag them. When a child is tagged, he/she becomes "It." Skipping, hopping, or walking may be substituted for running.



Superman

A few children follow the leader around the room, doing everything he/she does. When leader calls "Superman," children move to their seats by walking . . . hopping . . . skipping . . . or whatever movement the leader calls.

Circle Tag

Players form a single circle, facing center, and extend a hand forward. One player is inside the circle.

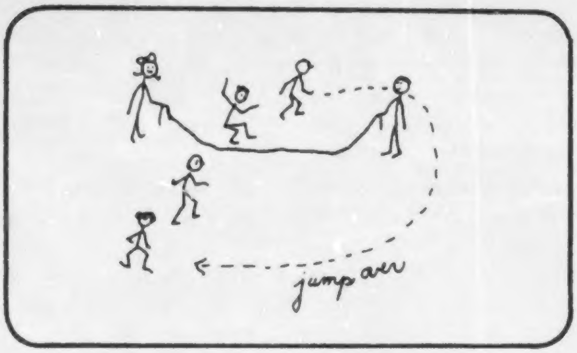
Center player skips around inside of circle, touching the hand of one of the other players. Player who is tagged skips after center player, attempting to tag him/her. If center player reaches the vacant space first, player tagged becomes the center player. If chaser tags center player before vacant space is reached, chaser returns to his/her own place and game continues with same center player.

Game is varied by hopping, skipping, galloping. etc.

Jump-Over*

Two children hold either end of rope stretched flat on ground, while others take turns jumping over.

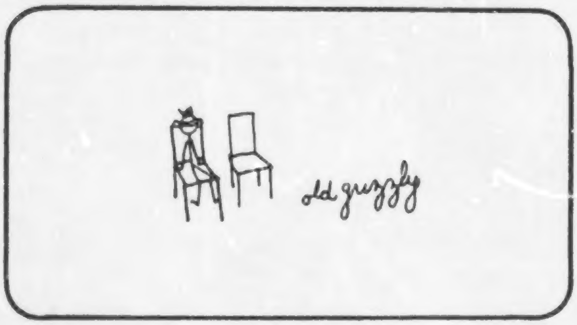
Rope can be raised gradually, as children take turns jumping over.



KINDERGARTEN

Old Grizzly

One child is Old Grizzly. He/she sits on a chair, wearing a blindfold. Beside child is an empty chair. Other players are grouped at end of room. One at a time, they try to walk to Old Grizzly and sit down on the empty chair. If Old Grizzly hears them approaching, he/she growls. The player must stop and wait for another turn. When a player manages to sit on the chair beside Old Grizzly, that player takes Old Grizzly's place.

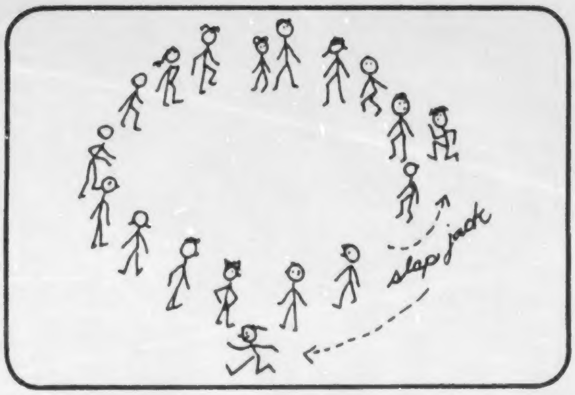


GRADE 1

Slap Jack

Players form a single circle, facing center. A player selected as a runner is outside the circle.

Runner goes around outside of circle and tags a player on the shoulder. Tagged player runs around the circle in the opposite direction. Player who gets back to the vacant place first remains, and other player becomes the runner.



While running, players should avoid touching any other player except the one tagged. After the game is learned, players who are running may touch or shake hands as they pass.

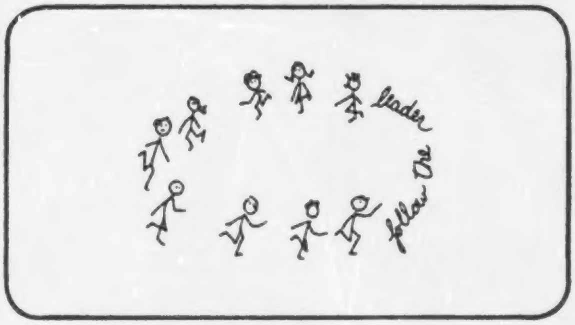
For learning other body parts, have children touch (tag) head, leg, other shoulder (left-right), hip, hand.

GRADES 2, 3

Follow the Leader

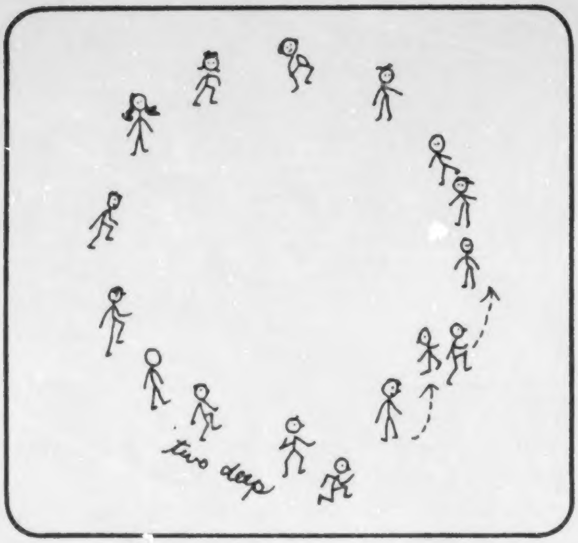
Single circle is formed, facing counter-clockwise; one player is selected as a leader.

Players follow and imitate the leader. Skipping, walking, jumping, and hopping may be used; arm and body movements may be added for variety. Leaders change at short intervals.



Two Deep

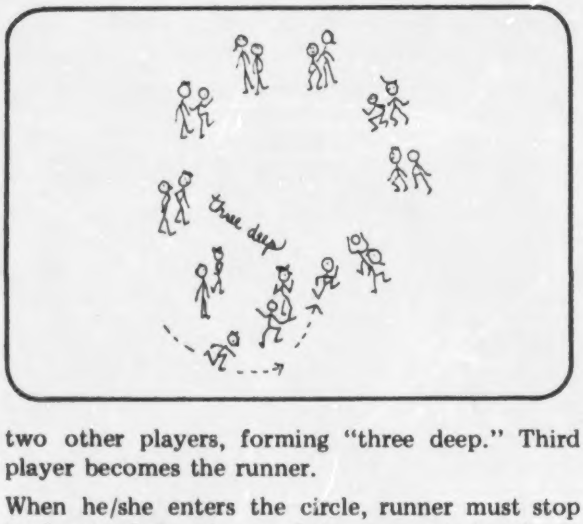
Players are arranged about 2' apart in a single circle, facing the center. Two players are selected — a runner and a chaser. The runner runs not



more than half-way around outside of circle, and then stops in front of a player on the circle who becomes the next runner. When runner is tagged, game stops and a new chaser is selected. Running must be outside circle only.

Three Deep

Players stand in a double circle, facing the center. Two players, a runner and chaser, are outside the circle. At a signal, runner may move in either direction around the outside of the outer circle, with chaser in pursuit. Runner stops in front of two other players, forming "three deep." Third player becomes the runner.



When he/she enters the circle, runner must stop in front of the player of the inner circle who is immediately to his/her left or right. Runner should stop in front of a couple before going more than half the distance around the outside of the circle.

High Water — Low Water*

A rope held loosely by two children can be used safely. Have children jump over rope, which is held at prescribed distance from the floor. Each child who clears the rope without knocking it free may go again. Game ends when one person, or possibly two, has cleared the rope at the highest distance from the floor.

Children can be asked to go under a taut rope without touching it with a part of their body. Those who succeed continue in the game. After each child has tried to clear it, the rope is lowered for the next round of trials. This continues until two or fewer players are left.

Over the Water*

With a rope, chalk line, or existent line on the floor, create an imaginary body of water that has to be crossed. Have children cross the distance by asking, "Can you get over this river, stream, puddle, without falling or stepping in it?" Children who successfully cross it may take another turn.

SECTION 3: MANIPULATIVE SKILLS

A manipulative skill is the ability to engage in a movement that either gives force or receives force from an object.

GOALS

- To develop skill in rolling an object; bouncing and catching a ball; passing, tossing, and throwing overhand; striking, punching, and kicking an object
- To use a combination of manipulative skills

Rolling an Object

PROCEDURE

- Encourage students to develop skills in rolling a ball.

  Can you hold the ball in two hands? . . . one hand?

Can you sit . . . in one position and roll the ball toward a target?

Can you walk or run, stop, and roll the ball?

EVALUATION

- Are children rolling the ball without bouncing it?
- Are they looking at the target at which they are aiming?
- When rolling the ball from a standing position, are they using an underhand motion and shifting their weight to the forward foot?

ACTIVITIES – SKILL DEVELOPMENT

Rolling an Object

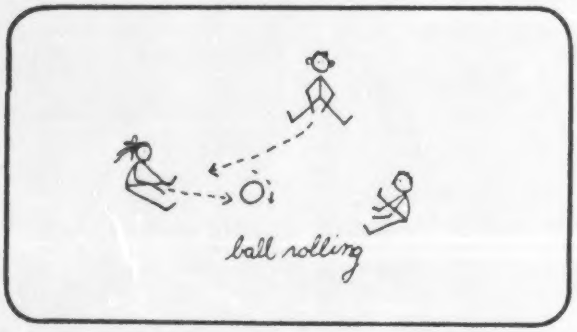
Description	*Questions*
Have children roll ball:	
in different directions	Can you roll the ball forward? . . . backward? . . . sideward?
to a target through obstacles	Can you roll it to a target on a wall? . . . on the floor? How can you roll the ball and hit the target, if you stand with your back to it? Can you roll the ball through an obstacle course?
to a partner from different levels	Can you roll the ball to a partner while both of you are sitting? . . . kneeling? . . . standing?
in conjunction with locomotor activities	Can you roll the ball and jump over it as it moves? Can you roll the ball and catch it by yourself, before it stops rolling?

GAMES

PRE-K

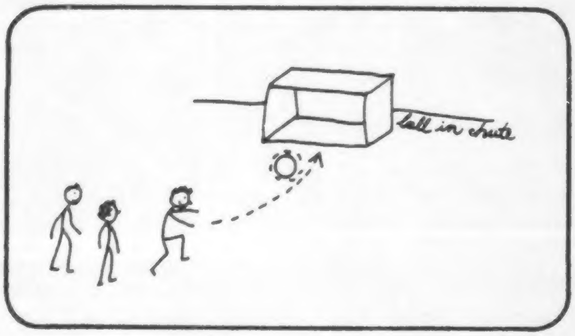
Ball Rolling*

One child sits on the floor facing 2 to 3 other children also sitting. They roll the ball back and forth.



Ball in Chute*

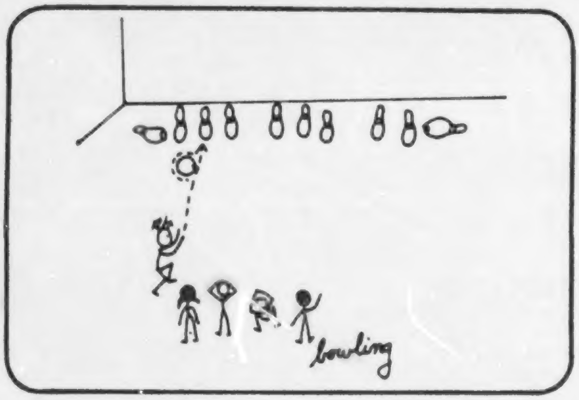
Place large cardboard box on side, with open end



facing child. Child stands 4' to 6' away, and rolls large rubber ball into opening. Distance increases as child gains skills.

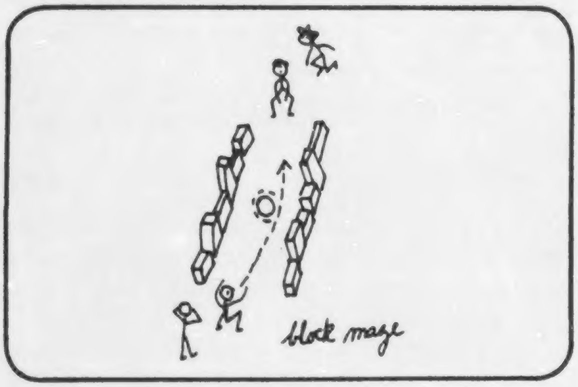
Bowling*

Children set up 3 to 10 plastic bowling pins on level ground near wall. Children take turns rolling ball, attempting to knock down pins.



Block Maze*

Children build straight path or maze with blocks, and attempt to roll ball to other end without knocking down blocks.



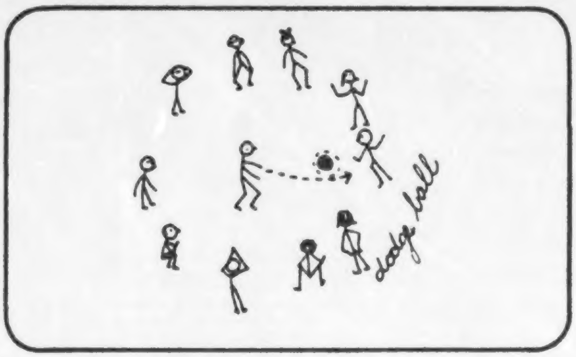
KINDERGARTEN

Colors on Milk Containers*

Several containers are placed on floor, with colors attached. Child rolls ball and names the color it hits.

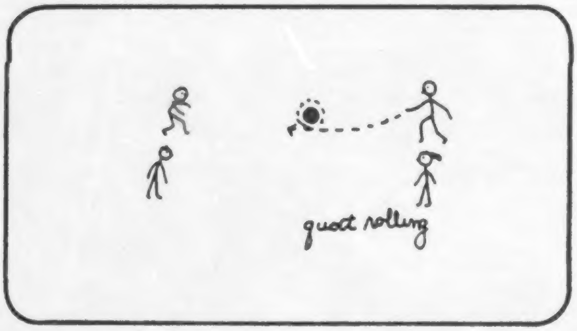
Dodge Ball*

Children form several small circles or short lines. For each circle or line, one child is designated to roll a ball and tries to hit the feet of another child in the circle or on the line. Child who is touched by the ball goes to the center and repeats the game.



Quoit Rolling*

A group of 3 or 4 children roll quoits to each other, or child rolls quoits in a specified direction to see whose quoits go farther.

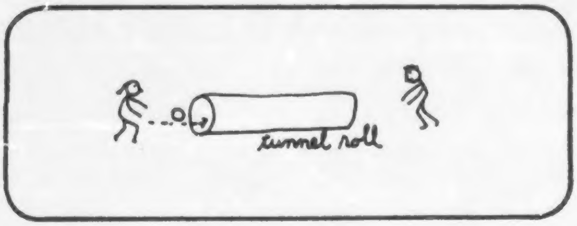


Tower Ball*

Blocks are used to build a tower. Children try to knock down tower by rolling a ball towards it.

Tunnel Roll*

Using a tunnel form as a target, children roll a ball to see if they can make it go through the tunnel.

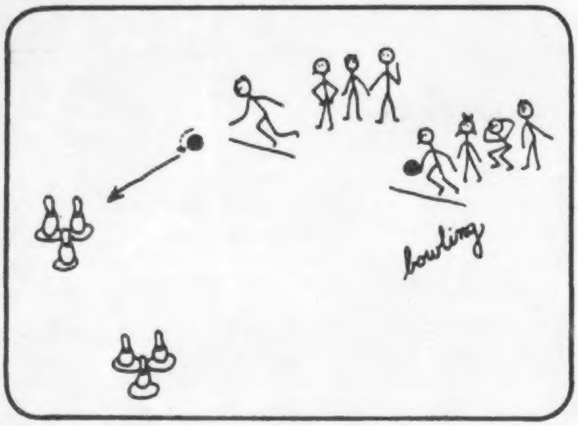


GRADES 1, 2

Bowling*

Practice activity as a class before it is assigned as a squad activity.

Stand with left foot about 12" forward, both knees bent, Roll the ball with right hand, using an underhand motion, and shift weight to forward foot. Left-handed players place right foot at starting line and bowl with left hand. Bowl the ball toward a wall, wastepaper basket, chalk box, or one or more bowling pins.



GRADE 3

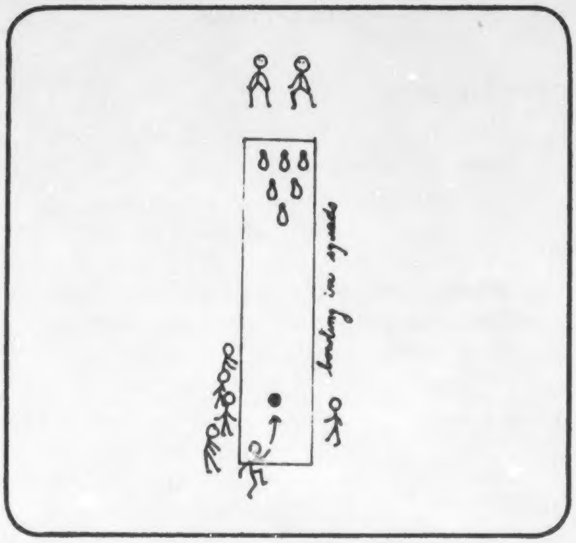
Bowling in Squads*

Game consists of 8 to 12 players, using 6 bowling pins or Indian clubs and a playground ball. Pins are set up at the end of the alley.

Players are numbered consecutively. When 8 players take part, 7 acts as ball retriever and 8 acts as pin setter. Players 7 and 8 take their places about 10' behind the pins.

Bowlers stand behind the starting line, and each bowler, in turn, takes 2 chances to knock down the pins. Bowler does not get another chance. Ball retriever returns the ball, and pin setter sets up the pins for next bowler. Bowler takes the place of the pin setter, who becomes the ball retriever. Ball retriever goes to end of the bowling line. Rotation continues after each child bowls.

The ball is rolled underhand. Only one step over the starting line is allowed.



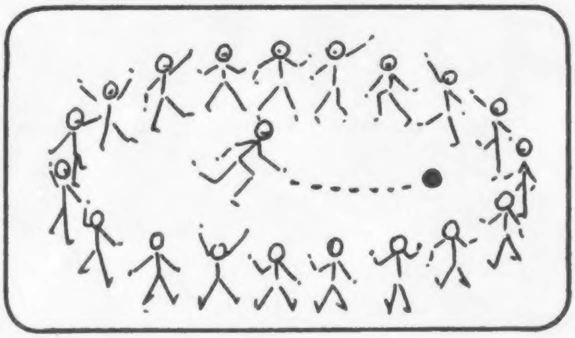
GRADE 4

Circle Stride Ball*

Players use a basketball and stand, with feet astride, about 20" apart, touching neighbor's feet and forming a barricade. One player, holding the ball, stands in center of circle.

Center player attempts to roll ball outside of circle, between feet of one player. Players on the circle stop the ball with their hands and roll it back to center player. Play is continued until center player succeeds in rolling the ball beyond the barricade. Player then changes places with child between whose feet the ball passed.

Center player may pretend to roll the ball in one direction, then turn suddenly and roll it in another.



Bouncing a Ball

PROCEDURE

- Encourage children to develop skill in bouncing a ball.

  Can you hold the ball in two hands?

  Can you push the ball down to the floor in a straight line once, and catch it as it bounces back up?

  Can you push the ball twice, and catch it each time?

  Can you push the ball harder so that it will go higher?

  Can you bounce the ball and catch it with both hands?

EVALUATION

- Are children bouncing the ball with control?
- Are they pushing and not slapping the ball?
- Are they using their fingertips to bounce the ball?
- Are they looking at the ball as they bounce it?

ACTIVITIES – SKILL DEVELOPMENT

Bouncing

Description	*Questions*
Have children bounce ball:	
at different levels	Can you bounce the ball low? . . . high? . . . waist-high? . . . higher than your head?
in time to music	Can you bounce a ball to this music?
using movements of other body parts	Can you bounce, turn around (or clap hands), and then catch? Can you bounce, turn your leg over the ball, and then make the catch? How many times can you turn your leg over the ball as you bounce, without touching that leg to the floor?
in combination with use of equipment	Can you alternate bouncing the ball inside and outside a hoop on the floor? Can you bounce in between the bowling pins scattered on the floor without knocking them over?
in combination with traveling in various ways and patterns	Can you bounce the ball and run forward in a circle? Can you bounce the ball and walk backward in a circle? Can you move and bounce continuously, without looking at the ball? Can you bounce the ball and travel to a designated spot?

GAMES

PRE-K

Leader Ball*

Leader bounces ball to one child. Child bounces it back to leader. Leader then bounces it to next child, etc. When leader misses the ball, child who bounced the ball takes the leader's place.

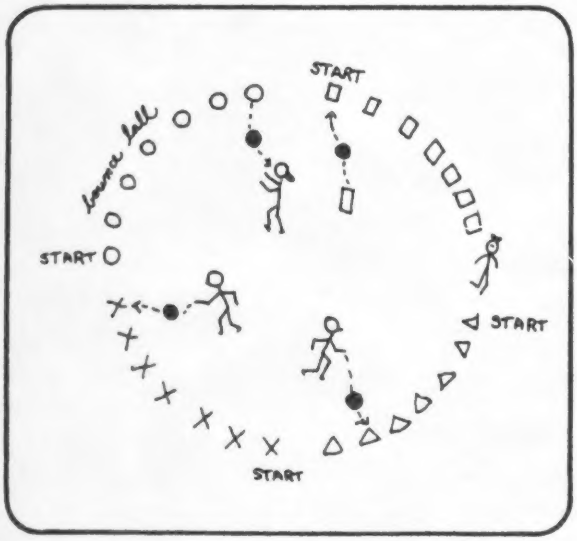
GRADE 1

Bounce Ball*

Students, using an 8" rubber ball, form a single circle subdivided into 4 equal groups.

Leaders of each group stand in the center of the circle, each facing a group. Each leader bounces ball once to first player in his/her group, who bounces it back. After ball has been bounced to each player in the group, leader becomes last player. First player of group takes place of leader.

As skill improves, size of circle is increased.



GRADE 3

Hit the Object*

Students line up in groups of 1 to 4 players on a side, 10' to 15' apart. A plastic or wooden disc is placed on the ground between the players. Each player bounces a 2½" or 5" rubber ball to his/her opponent, trying to hit the disc. Each time a player hits the disc, a point is scored. Ten points wins the game.

Hit the Sticks*

Students line up in groups of 1 to 4 players on a side, 15' to 20' apart. Three sticks, 6" long and 1½" or less wide, are placed on center line between opponents. Starting players on each side, standing 5' from center line, try to hit sticks over opponent's line, using the ball.

Point is scored each time a stick is knocked over opponent's line. After stick is driven over opponent's line, it is returned to center line. Ten points wins.

Take the Ball*

Game is played by pairs of children. One player bounces the ball continuously. Other player tries to get ball without touching first player. If successful, second player becomes the bouncer. Define boundaries before game begins.

GRADE 4

Up Against the Wall*

Game is played by two teams. The team that is "up" is lined along a wall, facing the opposite wall. Opposing team plays standing in personal spaces and cannot move their feet. Each player on "up" team attempts to reach opposite wall, bouncing a ball while traveling toward the wall. The stationary team tries to hit as many balls away as possible. Once a ball is hit, it may not be retrieved. Score is added by counting how many players on a team reach opposite wall with a ball. Size of playing area will be determined by number of players.

Human Maze Dribble*

Game may be played with small groups or with entire class. Balls are distributed to children who remain outside designated area. Others are placed inside the area, forming a human maze. They may reach or stretch for any ball, but must keep one foot on their chosen place at all times.

Children who are given balls are asked to dribble or bounce through the area, while keeping balls away from those who are reaching. If a ball is tapped or touched, the bouncer exchanges places with the reacher and the new bouncer continues to get through the maze. Those who clear the maze completely, or partially, may try again.

Area to be cleared may be increased or decreased. Skipping or running while dribbling provides variety.

Passing, Tossing, Throwing, Catching

PROCEDURE

- Encourage students to develop skills in passing, tossing, throwing overhand, and catching an object.

  Can you throw the ball above the line on the wall, and catch it?

  Can you throw the ball below the line on the wall, and catch it?

  How far back can you stand and throw the ball so that it hits the wall?

  Can you toss the ball and catch it with both hands?

  How many times can you toss the ball up and catch it?

  Can you throw the ball to a partner and catch it?

  Can you hold your yarn ball low and back? . . . low and front? . . . high and back . . . high and front?

  Can you bend your elbow, keeping it as high as your shoulder?

  While keeping your elbow bent, can you bring your hand back and your elbow back?

  Can you bring your elbow forward, then your hand?

  Can you bring your elbow and hand back, and your elbow and hand forward, quickly?

  Can you do that again?

  Can you do that fast enough (with enough force) to throw the yarn ball to the wall?

  Look in a straight line to the wall. How many times can you bring the ball up and back, and throw it in a straight line to the wall?

EVALUATION

- Are students tossing the ball or object in the direction called for?
- Are they looking at the target for which they are aiming?
- Are they bringing the throwing arm back before the throw, and following through with that arm after the throw?
- Are they bringing their weight forward as they throw?
- Are they leading with the elbow as they throw?
- Are they looking at the target as they throw?
- Are they pointing to the target as they release the ball?
- Are they stepping forward on one foot as they throw?
- Are students catching the ball or object with two hands?
- Are their hands close together as they catch the ball or object?
- Are they watching the ball or object until it reaches their hands?
- Are they bending their elbows as they catch the ball or object?

ACTIVITIES — SKILL DEVELOPMENT

Passing, Tossing, Throwing, Catching

Description	*Questions*
Have children throw:	
to moving and stationary targets	Can you throw an object to a moving partner? Can you throw an object to a stationary partner?
while changing directions	Can you throw and catch an object without moving your feet?

	If you stand with your back to a target, can you turn and throw?
while moving	Can you throw a ball into the air and run and catch it, without colliding with anyone?
at different levels	Can you throw a ball or object high and catch it low? How low can you catch it?
with change of direction, combined with use of body parts	Can you throw backward to a partner . . . sideways? . . . between your legs? . . . lying down?

GAMES — Passing the Ball

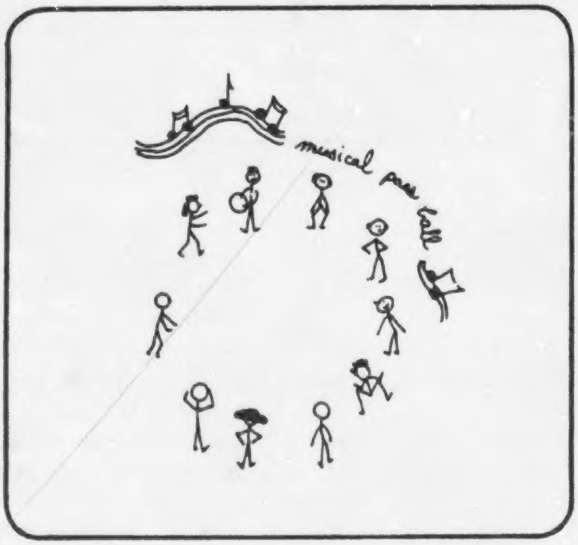
PRE-K

Pass the Ball*

As a record plays, a small group of children passes a ball around to each other. When music stops, child with ball leaves the game, and another child may join as game is repeated. Vary game with other safe objects.

Musical Pass Ball*

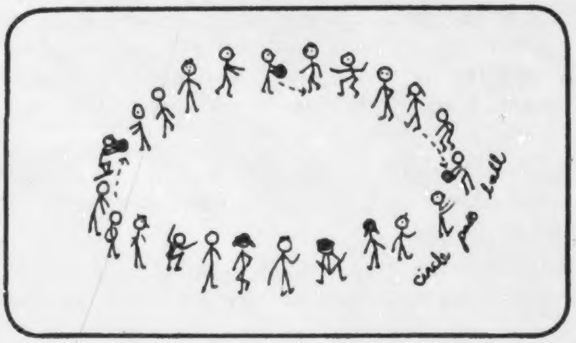
Children stand in circle. They pass a large ball from one to the other. Child who has ball when music stops has to return to his/her chair. Game continues until all players have been eliminated.



GRADE 1

Circle Pass Ball*

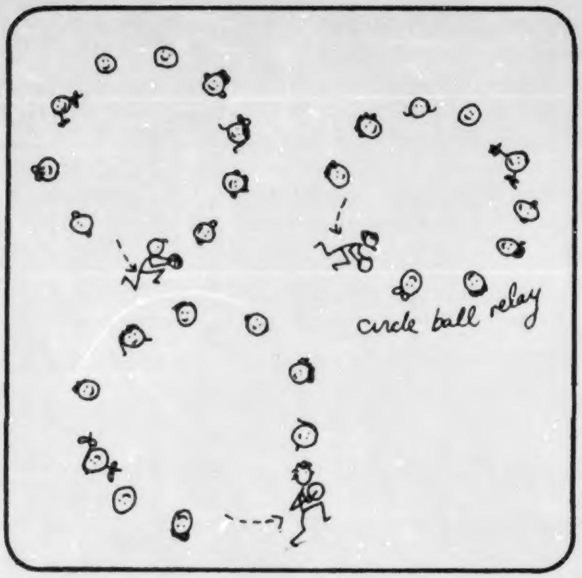
Students form single circle, facing center, with space between players. At a signal, player holding the 8" rubber ball passes it to next player on right or left. Play is continued, with ball moving in same direction around circle. A player who drops the ball must recover it, return to his/her place in the circle, and continue passing.



GRADE 2

Circle Ball Relay*

Teams of equal numbers form circles of equal size. Each team stands facing center, its leader holding a ball. At a signal, leader runs around the outside of the circle, returns to original place, and passes ball to next player to the right. Action is repeated until each player in the circle has had a turn. A player who drops the ball must recover it. Team that returns to original position first, wins.



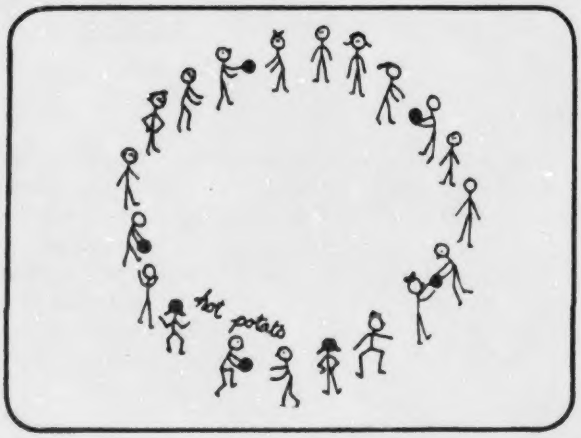
GRADES 1, 2

Hot Potato*

Children form circle, with object of passing 8" rubber ball from one person to another as fast as possible. At intervals, leader claps hands or blows a whistle. At this signal, ball-passing stops, and person holding ball is caught with the "hot potato."

If class remains together in one circle for this game, several balls should be used to add interest and challenge.

Balls are passed around circle in same direction, skipping no one. Balls are given to each third or fourth student in circle to start game. Direction is changed at a signal from leader. Winners are those who are holding ball at signal. Same signal to stop can apply to all groups, so only one leader is needed.

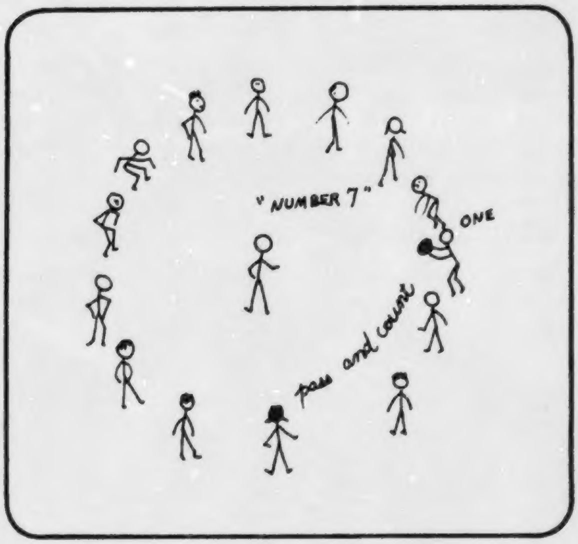


GRADE 3

Pass and Count*

Class forms single circle facing center, with object of passing an 8" rubber ball and stopping it at a designated number.

Leader calls any number from 1 to 10. Players pass ball around circle, counting passes aloud. When designated number is reached, child holding ball raises it overhead and becomes the leader. If ball is dropped, counting begins again with next player. Passing is clockwise or counter-clockwise.

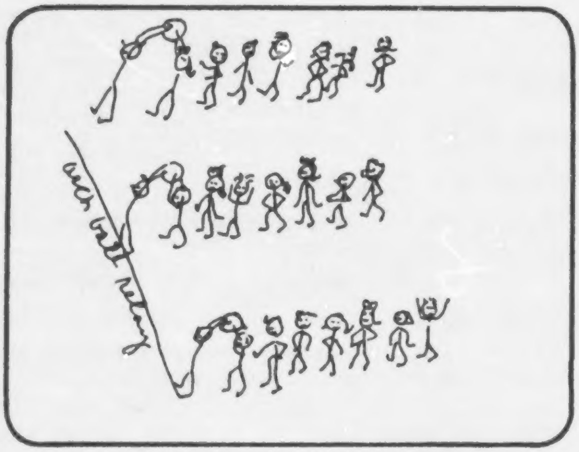


GRADE 4

Arch Ball Relay*

Teams of equal numbers stand in files behind starting line, the leader holding a ball.

At a signal, leader passes ball backward overhead to the next player. Passing continues as rapidly as possible to last player on team. When last player receives ball, he/she runs to starting line, and relay continues until all players have had a turn and leader is in his/her original place. Team finishing first, wins.

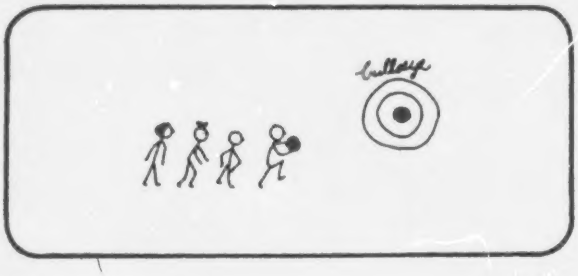


GAMES — Tossing, Throwing and Catching

PRE-K

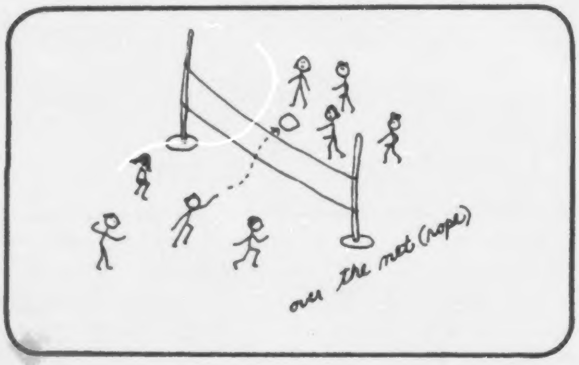
Bull's Eye*

Plastic or paper target is attached to wall. Children attempt to hit bull's eye with large rubber ball.



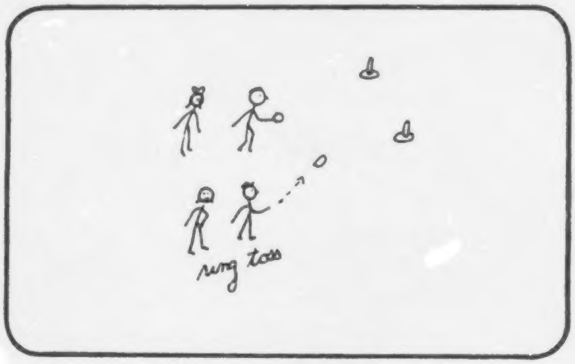
Over the Net*

Rope or net is stretched shoulder-high above the ground. Children on one side throw bean bag over rope or net. Children on other side throw it back.



Ring Toss*

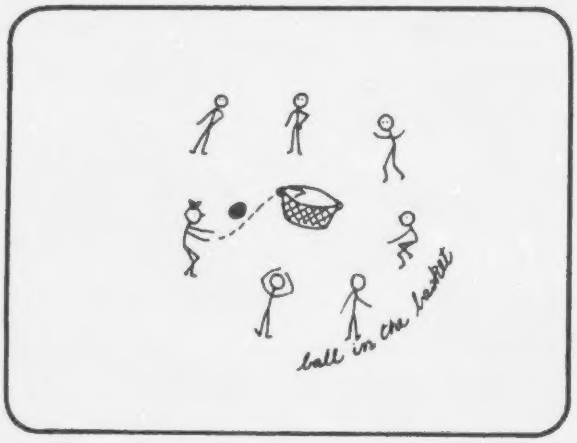
Children select their own distance from the stake and attempt to ring stake with a ring or rubber horseshoe.



GRADES 1-2

Ball in Basket*

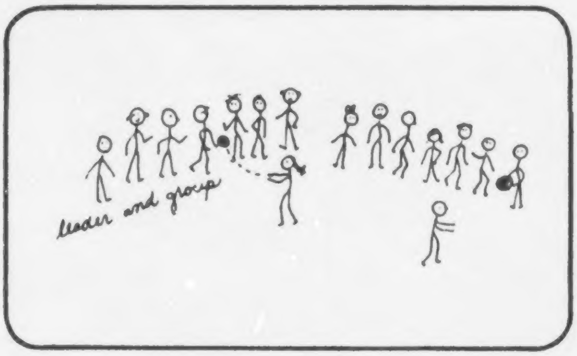
Place large bushel basket in center of circle of children. Children attempt to throw 10" rubber ball into basket. Circle enlarges as children gain skill.



Leader and Group*

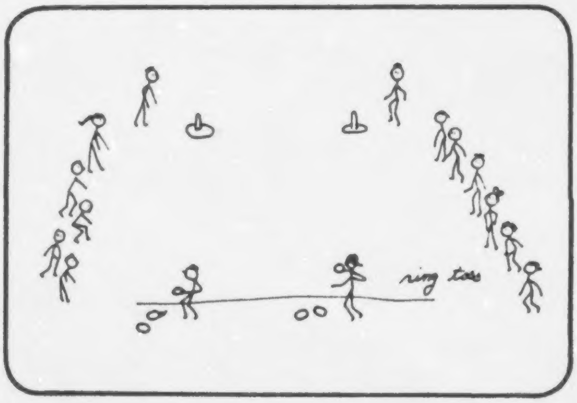
Class is divided into groups of 8 or 10. In each group, one player is selected as leader. Other players of that group stand side by side, facing a leader standing about 10' away.

Leader tosses 8" rubber ball to each student, in turn, who tosses it back. After ball has been tossed to each player in the line, leader goes to foot of line and player at head takes leader's place. As ability improves, any player who fails to catch the ball goes to foot of line. A single bounce can be used instead of a toss.



Ring Toss*

Quoit stands are placed 6' or more from starting line. Eight to twelve players are lined up at side to watch the play. Last player stands near quoit stand as "Ring Person," and first player stands in back of starting line.



First player tosses 3 rings and returns to place. Ring person goes to starting line for a turn, and last player becomes new Ring Person. Players score one point for each ring tossed that circles the quoit stand. Play continues until each player has had a turn.

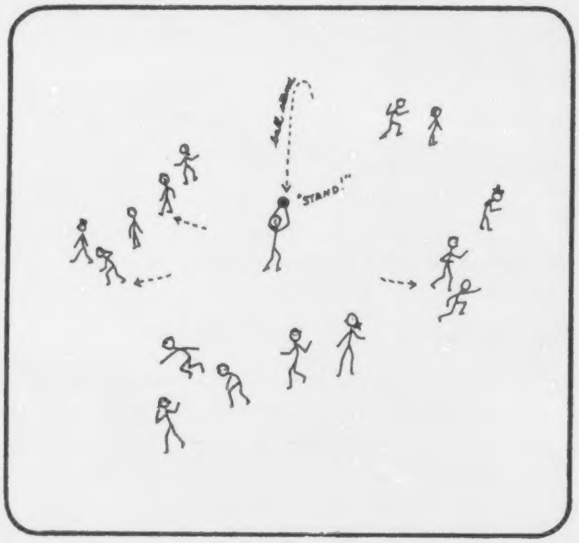
Game can be played in circle formation, with quoit stand and one player as Ring Person in the center. First player takes turn from a position in circle and goes to center, while Ring person gives ring to second player and takes the vacant spot in the circle.

GRADE 2

Ball Stand*

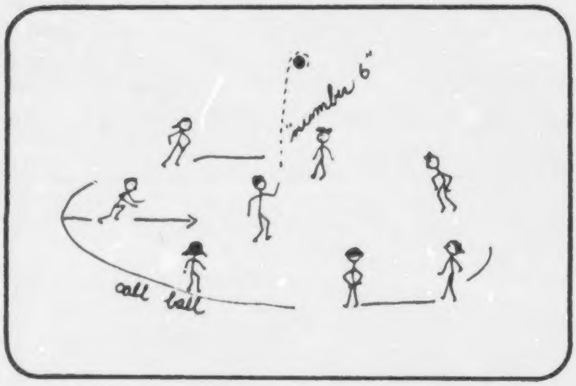
Children form a circle. A thrower is chosen, who throws or tosses an 8" rubber ball straight up in the air and calls the name of a player out loud.

Player whose name is called runs forward and tries to catch the ball before it hits the ground. If missed, player hurries to get his/her hands on the ball as soon as possible. All other players in circle, including thrower, run away from ball. When player called to catch ball has hands on it, player calls "Stand." Players who are running must stop and stand where they are. Player with ball may advance 3 steps in any direction. Player endeavors to hit another player below the waist with ball. If successful, player whom he/she hits is "It" and must throw ball up next time. If throwing player misses, he/she remains "It" and all children return to original circle formation.



Call Ball*

All players stand in a circle and are numbered consecutively. One of these players, holding an 8" rubber ball, takes a place in the center. This player tosses the ball up and calls aloud the number of a player in the circle. Player called must run forward and catch ball before second bounce. If player catches ball, he/she stands in center, tosses ball up, and calls the number of another player. If player called does not catch ball, player in center tosses it again. As skills improve, ball may be caught before it bounces the first time.

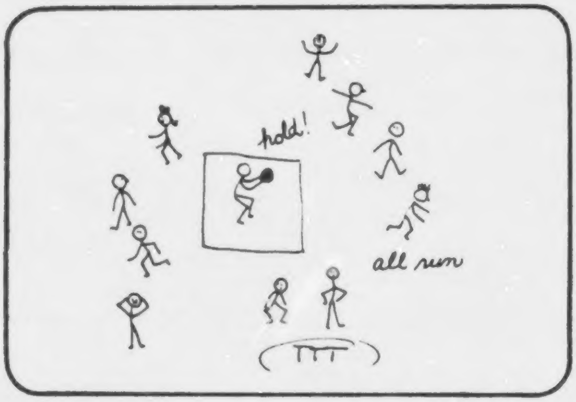


GRADE 3

All Run*

A square is drawn on the floor, and 8 to 12 players, including the one who holds the 5½" or 8" rubber, air-filled ball, stand inside.

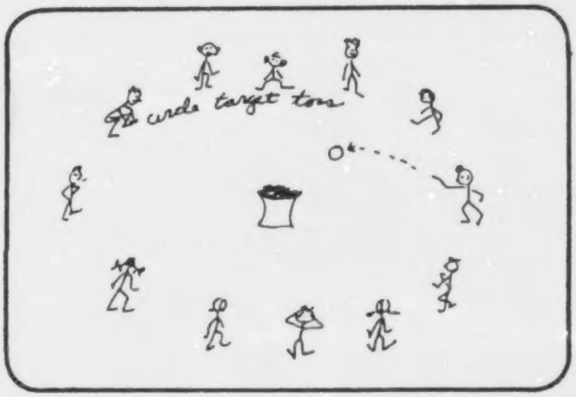
Player holding the ball tosses it up, whereupon all other players run in any direction, as far as they can. Thrower remains in place, catches ball, and cries "Hold!" Upon hearing this, all others must stop running. Thrower then aims ball below the waist of one of the players, and player who is hit changes places with the thrower. If thrower misses, all players return to the square, and thrower takes another trial.



Circle Target Toss*

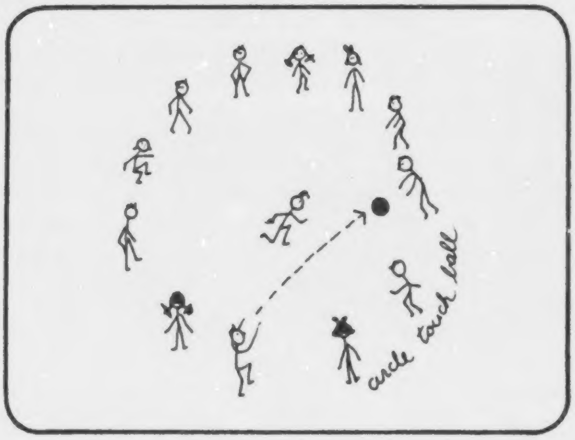
Players form a single circle, facing the center, with a basket set in the center. Each player, in turn, tries to toss a 5" rubber ball into the basket. If successful, toss is repeated once.

An inner circle about 12" in diameter may be drawn in the center of the large circle and used instead of a basket.



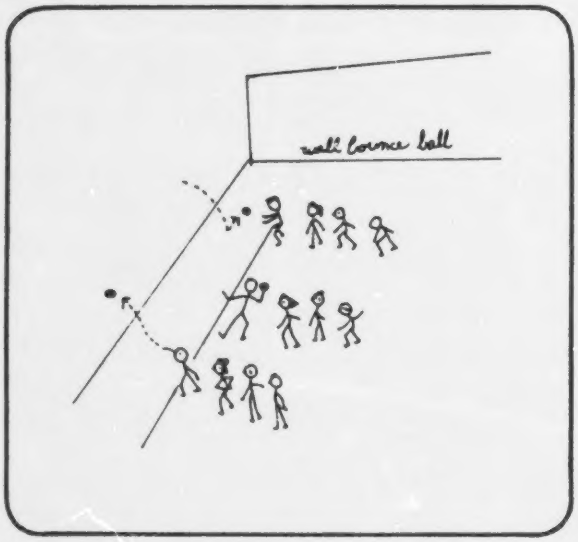
Circle Touch Ball*

Students form circle facing the center, with one player inside the circle. Circle players pass volleyball-sized ball from one to another, while center player attempts to intercept or touch the ball. If center player is successful, he/she exchanges places with circle player who last touched ball. After a designated number of unsuccessful attempts, center player is changed.



Wall Ball*

Class forms teams of 6 players who stand in single file about 6' from an unobstructed wall. First player throws ball against the wall and catches it after one bounce. The next player in line takes a turn. Teams compete for accuracy in catching. One point is scored for each accurate catch. Team scoring greatest number of points wins.



GRADE 4

Catch Ball*

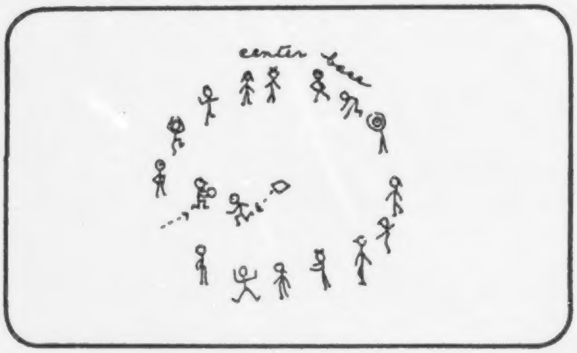
Two teams of 10 or 12 players each oppose each other on a playing area divided into 3 courts. Center court, which is neutral territory, should be at least 12' wide. Each end court should be large enough to accommodate the team without crowding. A player on one team holds a volleyball-size ball. At a signal, player holding ball throws it over the neutral territory, trying to make it land in the opposite court. The opposing team attempts to catch the ball. When ball is caught or recovered, it is thrown immediately over the neutral territory. If ball hits ground, a point is scored by team throwing the ball. Team with the greater number of points in a designated time, wins.

If ball is thrown out of bounds or into neutral territory, the other team gets the ball.

Center Base*

Players form single circle facing center. Player holding ball is on a marker based in the center.

Center player tosses ball to one of the players and then runs around the outside of the circle. Player to whom ball is tossed must catch it, place it on the base, and chase the center player. Center player tries to reach the base and touch the ball before he/she is tagged. If tagged, the player takes a place in the circle; if safe, player continues to be the center player.

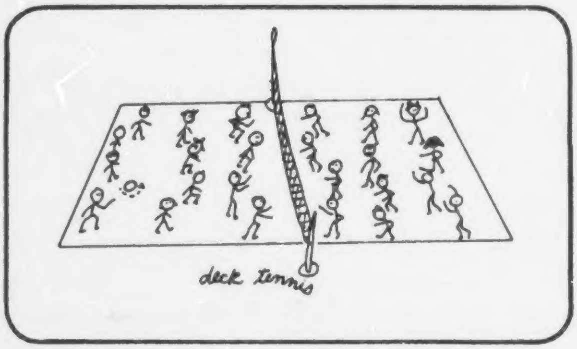


Deck Tennis*

A net 5' high is stretched across the center of the court. Two teams of 12 players each stand on opposite sides of net. Serving team has rubber ring.

Player in last row, right-hand corner, starts game with a serve by scaling ring over the net. After the service, ring is tossed back and forth across net. Ring must be caught with one hand and thrown from where it is caught. Only server's team scores.

Serving team scores 1 point when opposing team fails to catch or return the ring within the

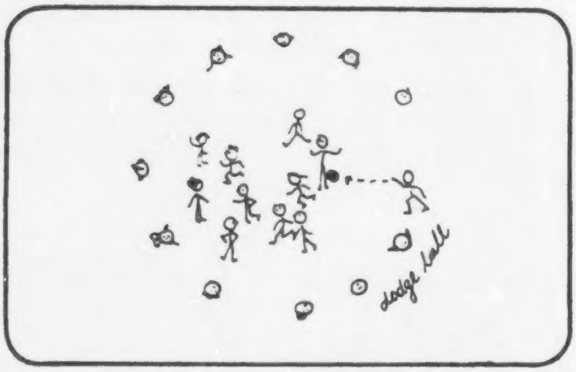


server's court. When serving team fails at service, or fails to return ring in play, team loses its service and rotates positions. Ring then goes to other team, and player in last row, right-hand corner, serves.

Game continues until one team has scored 15 points. Winning team must have a margin of points.

Dodge Ball*

Players are divided into 2 equal groups. One group forms a circle; the other group is scattered inside the circle.

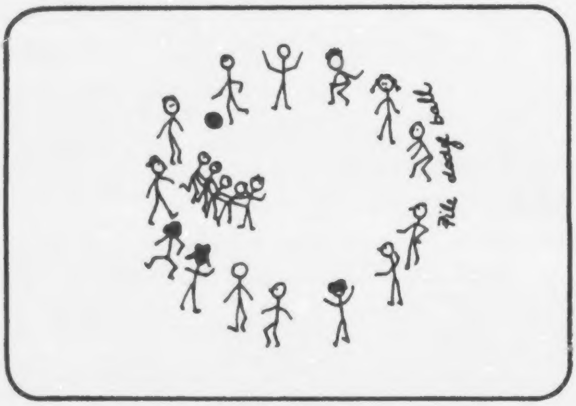


Rubber ball of basketball size is put into play by one of circle players. Circle players try to hit center players below the knee with ball, while center players dodge. Center players may run, jump or use any other means of dodging except touching the ball or leaving center of circle.

Any player hit with ball joins the circle. Last player remaining in center is winner. Group changes places, and game is repeated.

File Dodge Ball*

Students form a single circle, with a file of 6 players in the center. Each player in the file keeps hands on hips of player in front of him or her.



Circle players pass basketball-size rubber ball to one another and attempt to hit the last player of the file below the knee.

Center players, without releasing their hands, attempt to dodge ball. When last player is hit, that player leaves file and joins circle players. Game continues until all players in file have been hit.

Scatter Dodge Ball*

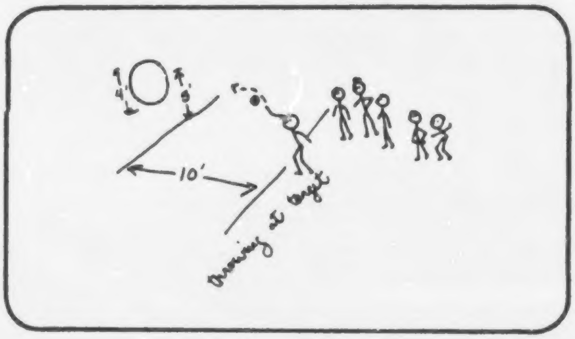
Any number of children take spot in playing area, as far away as possible from player who is holding an 8" or 10" rubber playground ball. This player throws the ball and tries to hit the other players on the body from the shoulder down. Players who are hit are out of the game. Last player remaining in game is the winner.

Children can dodge the ball and remain in the game, or they can choose to catch the ball without dropping it. This forces thrower out of game. A player who fails to catch ball before it bounces, or who fumbles or drops it, is out. Any player can pick up a dodged ball and can throw it to hit others. Child who is throwing is permitted to take 3 steps in preparation for the throw. If more than 3 steps are taken, the player is disqualified.

Game begins on command "Play ball!" It ends when any player, or a preset number of players, is left. Playing area decreases in size as number of players decreases. As skill improves, more than one ball can be used.

Throwing at Target*

A circle 4' in diameter is marked on the wall, with its center 5' from the ground. A starting line



is drawn on floor or ground, 15' from target and parallel to wall. Eight to ten players are lined up at the side.

A player, toeing the line, is allowed 3 trials to hit target, using a designated type of throw and a 5" or 8" air-filled or playground ball.

Starting line may be drawn:
10' for grade 4 — use 8" ball
12' for grade 5 — use 5" ball
15' for grade 6 — use playground ball.

Kicking, Striking, and Punching an Object

PROCEDURE

- Encourage students to develop skills in kicking a ball, and striking and punching an object with hands or racquets.

  Can you balance the ball in one hand and hit it against the wall?

  Can you do that again, hittting the ball harder?

  Can you make a fist and hit the ball against the wall?

  Can you toss the ball in the air, let it bounce, and hit it with your hand? . . . with your fist?

  Can you toss the ball and kick it before it bounces?

  Can you hit the shuttlecock in the air?

  Can you hit the paper up into the air?

  Can you hit it further?

EVALUATION

- When you present a task, are students responding specifically; e.g., hitting the ball with the palm of the hand? . . . with the fist?
- Are they bringing the striking arm back, and hitting with force?
- Is the ball hitting the wall in front of them?
- Are they keeping their eyes on the ball, or object, as they hit it?
- Are they coordinating eyes and hands or feet well?
- Are they pointing to their targets as they bring the throwing arm forward, after the ball is hit?
- Are they holding the racquets with the correct grip?

ACTIVITIES — SKILL DEVELOPMENT

Description	*Questions*
Have children:	
develop punching skills in programmed sequence	While holding the ball in one hand, how far can you make it go with the other hand? . . . how high? . . . how low? Can you reach a specific area? . . . spot?
use variations in methods of hitting the ball: tap, punch, strike, and open hand	Can you strike . . . tap . . . punch the ball to a partner? Can you tap the ball around a circle? Can you tap the ball and then strike it? How long can you keep the ball in the air by tapping it? What other parts of your body can you use to make the ball go high? . . . far? . . . low? Can you kick the ball into a designated area?

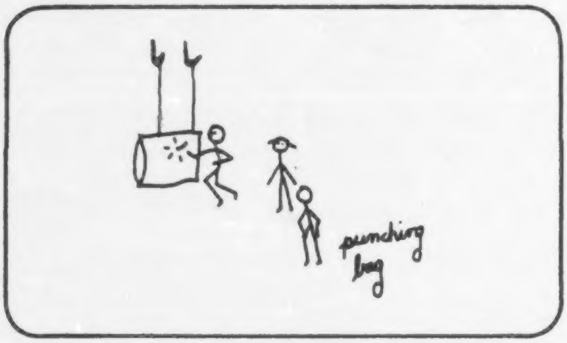
develop kicking skills	Can you kick it into your hands? Can you kick it to a stationary partner? . . . a moving partner? Can you stop a moving ball and kick it?
refine control of ball with feet	How can you move a ball with your feet so that it stays near you? . . . goes far away? What parts of your feet can you use? Can you move a ball with your toes? . . . heels? . . . ball of your foot? . . . sole? . . . left side of your foot? . . . right side of your foot?

GAMES

PRE-K

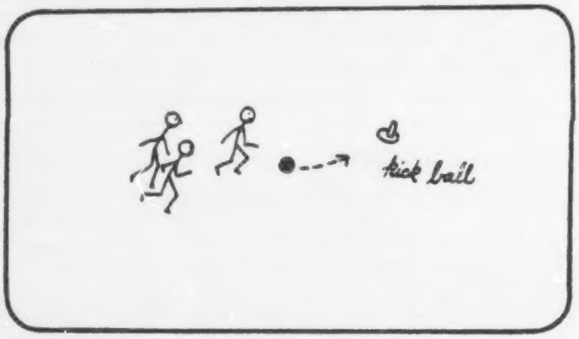
Punching Ball*

Children take turns punching a stuffed pillow case or a stuffed pair of old jeans.



Kick Ball*

Three or four children take turns kicking a large ball toward a designated goal.



GRADES 3, 4

Circle Kick Ball*

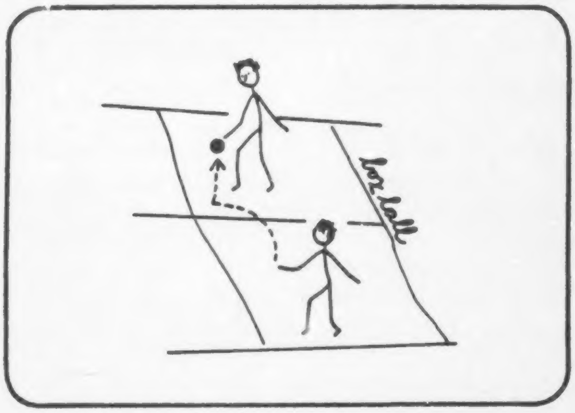
Twelve to fourteen players stand in circle formation, with hands joined.

With their feet, they pass a 10" rubber ball, volleyball, or soccer ball around and across circle, keeping ball close to floor. To keep ball from leaving circle, players may block it by using feet and legs (hands remain joined). If ball should leave circle, the two players between whom ball escapes are eliminated. Circle regroups, and game continues until six or seven players remain in original circle.

GRADE 4

Box Ball*

Game consists of two players using a 2½" rubber ball on a playing space about 3' by 6'. Playing space is divided into two courts by a midline



which is parallel to the end lines. Marking 4 to 6 courts provides activity for a whole squad. Server stands behind end line, bounces ball, and then bats it with the open hand over the midline and into opponent's court. Opponent attempts to return ball to server's court by batting it with the open hand. Volleying continues until a player fails to return the ball to opponent's court. A point is scored whenever opponent fails to return ball to server's court. Game is 11 points.

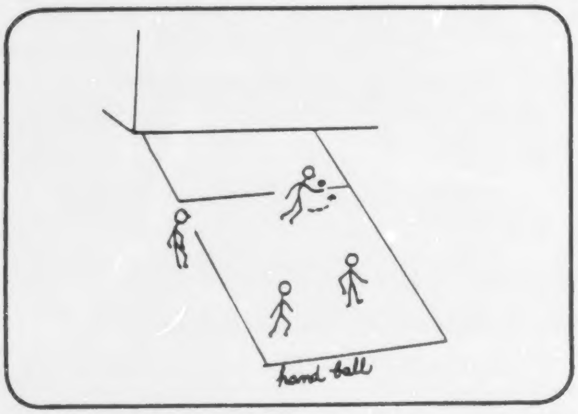
Service changes when server fails to:
serve ball into opponent's court;
return ball into opponent's court.

Ball must be returned on the fly or on the first bounce.

Ball is in play whenever it hits in opponent's court, or within the lines. Only the server scores.

Handball*

Two or four players are divided into teams; servers and receivers. One player on the serving team takes server's position, while the other takes position outside the court, near the opposite side line. Players on receiving team take position near the back line.



Server bounces a 2½" rubber ball and hits it against the wall, so that it bounces back into the court, behind the short line. Either opponent returns the ball on the fly, or on the first bounce, directly to the wall. Rebound is returned on the fly or on the first bounce by either player of the serving team. As soon as the ball has been properly served, the entire court from the wall to the back line becomes the playing area, in which play is continued by alternate sides until a player fails to play the ball successfully.

Rules on Serving:
If server fails on first trial to serve the ball within the boundaries of the short and long lines, he/she is given an additional trial. If served ball falls outside the side lines, no additional serve is allowed. Both partners serve before the opponents become servers.

A server continues to serve if: a served ball hits an opponent; an opponent fails to return a properly served ball.

A server loses a service when server or partner is hit by the served ball; fails to return the ball; or when the ball strikes the ceiling or other construction.

Hinders:
If a player strikes the ball that hits an opponent before striking the floor or the wall, it is called a "hinder" and must be played over.

A player who is interfered with unintentionally by opponent may claim a hinder; the ball must be played over. If an opponent stands still after playing the ball, no hinder is allowed. A player may not claim a hinder when partner interferes.

Scoring:
21 points constitute a game, and only the server scores. If an opponent catches or is hit by the ball on the service or play, before it strikes the floor after hitting the wall, it counts as a point.

If a receiver fails to return the ball properly, it counts as a point.

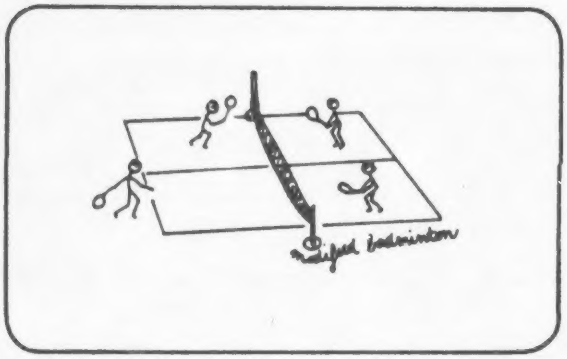
If the ball strikes the ceiling, or other construction, either in going to or coming from the front wall, it counts as a point against the player who struck the ball.

Modified Badminton*

Game consists of 4 players using badminton racquets and a shuttlecock. A net is stretched 5' high across the center of a court 15' x 30'. Each half of the court is equally divided by a line from the net to the ends of the court, forming 4 small courts. One player stands in each court.

The shuttlecock, with feathers up, is held at arm's length, shoulder level, and dropped as the racquet is swung forward and upward. Contact must be made below the waist.

The right to serve is determined by a toss. Game starts with a serve outside the end line from the court on the right. Game continues, with players



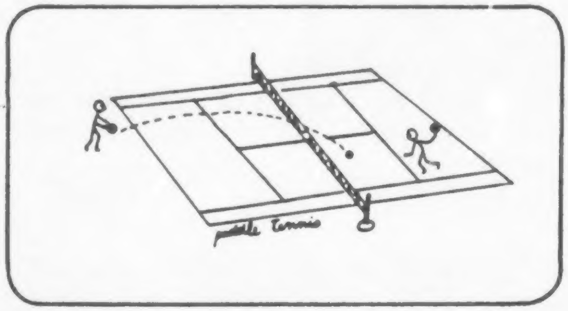
shuttling the cock back and forth over the net, until one player fails to return it. When receiving side fails to return shuttlecock, the serving side scores one point and continues to serve. When the serving side fails to return the shuttlecock, serve goes to opposite side and there is no score.

Service changes after each point from right to left court. Service must be underhand and below the waist. Players must stay within their own court. Service changes sides when shuttlecock is served incorrectly; goes out of bounds; touches the net without going over; passes under the net.

Only the serving side scores. Eleven points constitute a game. If a game reaches "9 all," players change service after each point. The first side to gain a 2-point lead is the winner.

Paddle Tennis*

Two or four players use court 20' wide by 40' long, with 2 inside lanes 2' wide parallel to the side lines. On inside of this area, service courts are marked by a line 10' from each end of the court. Two lines are connected with a line through the middle of the court. A net is stretched across the center of the court, with top of net about 3' from the ground.



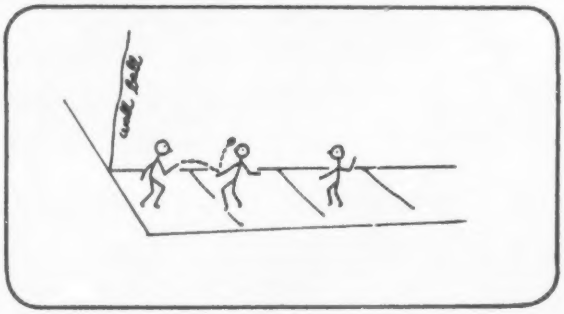
Players use tennis balls and paddles, and stand on opposite sides of the net. Player who first delivers ball is called the server, and the other is the receiver. At end of each game, receiver becomes the server, and server becomes receiver.

Server stands back of end line and to side of center. Both feet must remain behind the end line until ball is struck. Service is delivered from right and left sides of the court alternately. Ball served must strike the ground in the service court diagonally opposite. If first ball is incorrectly served, server must try again from the same spot.

The game may be played using only one serve. Scoring may be either the same as in tennis or as in handball.

Wall Ball

Two to six players, using a 2½" rubber ball, occupy a playing space which is divided into 5" squares facing a wall.



Server bounces ball and hits it against the wall so that it bounces off the wall into one of the boxes. Player into whose box ball falls returns it by hitting it against the wall. Ball must be returned on the first bounce.

When a player fails to return a ball fairly, there is a point against him/her. Player with fewest points at end of allotted playing time is the winner.

ACTIVITIES — SKILL DEVELOPMENT

Combining Manipulative Skills with Specific Equipment

Bean Bags or Yarn Balls

Description	*Questions*
Have children:	
toss and catch, using hands in various ways	Can you throw the bean bag into the air and catch it with two hands? . . . one hand? Can you throw it with your left hand and catch it with your right? Can you strike the bean bag with one hand if you toss it up or drop it with the other hand? Can you throw it under your left leg and catch . . . under your right leg?
move objects in various ways and catch them at different levels	Can you toss it up and catch it while squatting? . . . while sitting? Can you toss it up and catch it at shoulder level? . . . waist level? . . . knee level? . . . lower? Can you put the bean bag on your foot and kick it into your hands? . . . over your head? With the bean bag on your back, can you get down on all fours with straight arms and, by twisting, get the bean bag to fall off?
use feet in manipulating equipment	While you are lying on your back, can you pick up the bean bag with your feet and toss it over your head? Can you drop the bean bag and kick it before it touches the ground? With the bean bag on the floor, can you kick it up into your hands?
throw at a target	Can you hit the wall target with your bean bag?
throw to a partner at different levels	Can you throw the bean bag to a partner while you are standing? . . . sitting? . . . lying down? . . . kneeling?
toss to a partner while traveling in different ways	Can you toss it to each other while you are walking? . . . while you are running?

Wands

Description	*Questions*
Have children:	
perform balancing movements with wands on various body parts	Can you balance the wand on part of your body? . . . on your palm? . . . fingers? . . . chin? . . . another part?
manipulate wands in various ways	Can you hold it with one hand? . . . two hands? . . . horizontally? . . . vertically? Can you bounce the wand on one end and catch it? Can you stand it up, let it go, and catch it before it falls? How quickly can you keep the wand turning with your hand? Can you move the wand, using only your fingers?
manipulate wands while changing levels and/or directions	Can you hold it above your head and bend forward? . . . sideward? . . . backward?
jump or step over wands	While holding the wand, can you jump over part of it? While holding the wand at both ends, can you step or jump over it?
tap a rhythm; continue while adding movement	Can you tap a rhythmic beat with your wand? Can you move in a pattern while tapping?
involve other children in movements with wands	Can partners toss wands to each other? Keeping one end of the wand on the floor, can you and your partner each let go of your wand at the same time and catch each other's wand before it falls?

Hoops

Description	*Questions*
Have children:	
manipulate hoops in various ways	Can you bounce the hoop and catch it? Can you jump with your hoop, as if it were a rope? Can you catch the hoop your partner tosses to you, using both hands? . . . using one hand? Can you spin the hoop? Can you roll the hoop? Can you roll it so that it comes back to you?

balance and spin the hoops on various body parts	Can you make the hoop turn around your arm? . . . around your waist Can you balance the hoop on your feet, and make it rotate in that position?
toss objects through hoops	Can you throw or toss yarn balls (bean bags) into hoops held vertically . . . horizontally?

Ropes

Description	*Questions*
Have children:	
use ropes to make shapes of letters	What letters can you make with your rope? . . . what numbers? With both ends in one hand, can you turn rope and jump at the same time?
simultaneously jump and turn rope, without jumping over the rope	Can you turn the rope and jump holding both ends in the other hand? While holding both ends of the rope in one hand, can you spin it around for another person to jump over?
jump rope in standard fashion	Can you turn the rope over your head and jump over it? How many times can you jump over it?
jump rope with two people turning	Can two people swing a rope at a low level, while a third jumps over it?
jump rope while traveling	Can you travel across the floor while jumping?
vary direction in which rope turns	Can you jump rope with your rope turning backwards? Can you move forward as your rope turns backward?
vary ways of jumping	Can you hop twice on one foot and twice on the other, as you turn the rope over your head?

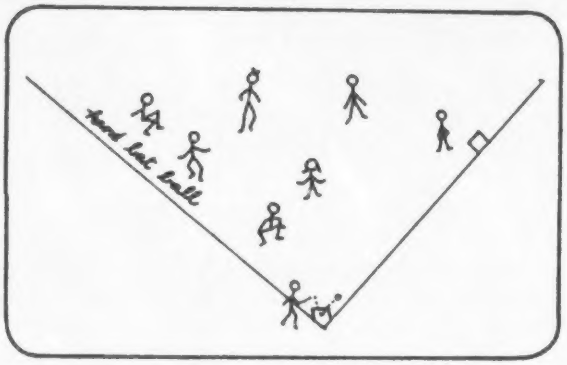
GAMES — Combining Skills

GRADE 3

Hand Bat Ball*

Game consists of two teams of 10 to 20 players each, using a 5" rubber ball. Two bases are drawn about 30' apart, one at home plate and the other at first base.

One team lines up at bat behind home plate, and the other is on the playing area.



First player of team at bat stands at home plate, bounces the ball, bats it with open hand into the playing area, and attempts to run to first base and back to the home plate. If he/she succeeds without being tagged with the ball, player scores a run. A fielder may recover the ball and tag the runner, or touch home plate before the runner reaches it; or he/she may throw the ball to a teammate in a better position to tag the runner. When each player on team at bat has had a turn, teams change places. Team with most runs wins.

A batter is out when:
  ball is batted out of bounds;
  he/she touches ball after batting it;
  a fly ball is caught;
  he/she interferes with fielders;
  he/she runs out of bounds to avoid being tagged.

Long Ball*

Game consists of two teams of ten or more players, and fielders on each team. A 5" or 8" rubber ball is used, on a playing field 40' long and 20' wide, with marked lanes and bases. One team is in the field, the catcher, pitcher, and base player in position, and the fielders evenly distributed in the side lanes. Opposing team is at bat, with players numbered in batting order.

Pitcher stands about 15' from home base and throws ball to batter, who bats it with one hand and runs to the field base, staying in the middle lane. A fielder who catches the ball may put the batter out by hitting him/her below the knee. Runners must keep to right. Fielders must stay in side lanes. Three outs retire a team to the field, and team on field goes to bat. When both teams have had a turn at bat, an inning is completed. Number of innings to be played may vary from 5 to 9. A point is scored when a player completes a run to field base and home. Team scoring higher number of points wins.

More than one runner may occupy the field base at one time.

A batter is out:
  after 3 attempts to bat ball;
  on a fly ball;
  when hit by ball below knee;
  while running;
  when tagged with ball by base player or catcher.

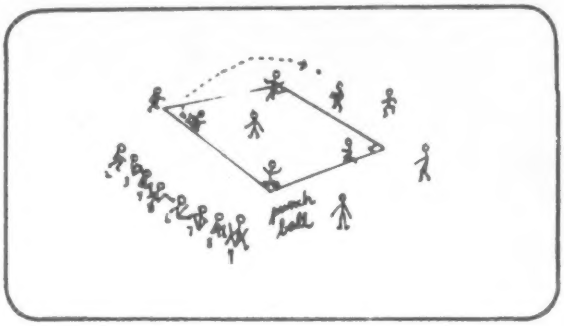
GRADE 4

Punch Ball*

Game consists of two teams of nine or more players, each team having a catcher, pitcher, three base players, and several fielders.

A baseball diamond is used, with base lines about 30' apart and pitching line about 15' from home plate. Players use a rubber ball, 5" in diameter.

One team is in the field, with the catcher, pitcher, base players, and fielders at designated positions. The other team is lined up at bat, players numbered in batting order.



Pitcher throws ball so that it bounces in front of home plate. Batter punches ball and runs to first base, running only on a fair ball. A ball punched outside the field line is foul, and no play is allowed. Players in the field try to put the runner out by catching ball and tagging him/her before a base is reached. Runner may attempt a complete circuit, touching all bases on any fair ball. If successful, a run is scored.

The team continues at bat until 3 players are out. The team on the field then goes to bat. When 3 players on each team are out, the inning is complete. A game consists of 5 innings.

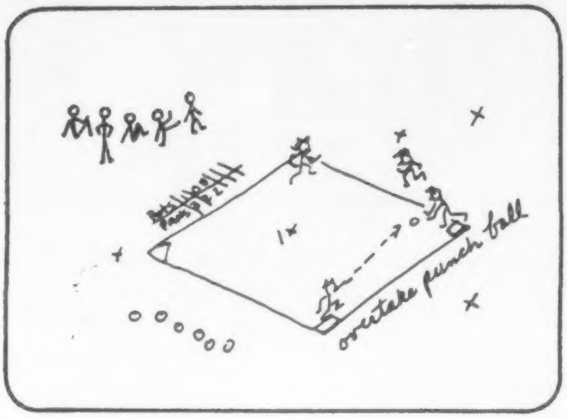
A batter is out:
- on third strike;
- after 4 foul balls (first 2 are called strikes);
- if punched ball is caught on a fly;
- if first base player catches ball and touches base before runner does.

Base players and catcher must have a foot on base when tagging a runner with the ball.

Each player is given a turn at bat. Begin each inning with next numbered player. When skill is limited, game can be played without a pitcher. Batter then tosses or bounces ball before punching it.

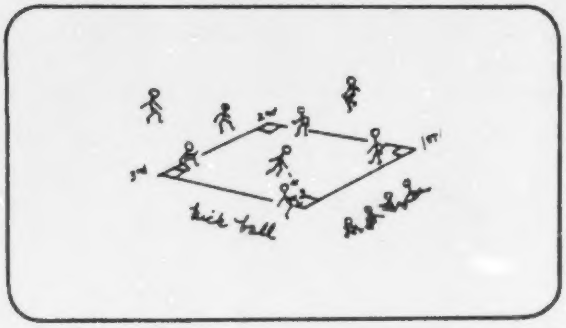
Overtake Punch Ball*

This is a variation of Punch Ball. In this game, the batter attempts to reach bases ahead of the ball. A fair ball, upon recovery by a player, is thrown to the catcher who starts the relay of the ball by throwing it to the first base player. Ball is then thrown from first base to second base to third base to home. The runner is out when he/she reaches any base after relayed ball. A point is scored by the runner for each base passed ahead of the relay of the ball.



Kick Ball*

Game consists of two teams of nine or more players; each team has a pitcher, a catcher, three base players, and fielders, an 8" or 10" rubber ball is used, on a baseball diamond with base lines shortened to 45' or less. One team is in the field, the other at bat.



Pitcher rolls ball to batter, who kicks it and starts running around diamond, touching each base as it is passed. Ball is recovered by any player, and is thrown to catcher who throws it to first base. Ball is then relayed from first to second to third base to home.

Batter tries to reach the base ahead of the ball. He/she is out if ball gets there first. A point is scored by batter for each base he/she succeeds in passing ahead of the ball. Rules are similar to punch ball.

SPECIAL ACTIVITIES**

Spinning and Turning the Ball

Description	*Questions*
Have children experiment with spinning ball:	
at different levels	Can you spin the ball as you throw it? . . . as you throw it higher? . . . lower?
with different body parts	*Can you turn it with your fingers? *Can you turn it with your feet, while lying on your back? *Can you turn it with both feet at the same time? *Can you turn it with one foot at a time? *Can you toss the ball and make it turn from your feet to your hands? *Can you spin the ball on one finger?
practice twist of wrist to spin ball while throwing	*How can you twist your wrist as you throw at a target? *Can you twist your wrist as you throw overhand? . . . underhand?

SECTION 4: THE USES OF THE PARTS

As children learn to control the energy applied to their movements, they are ready for more complex actions involving the uses of body parts. They should recognize that the parts of the body are used in communicating ideas and feelings, holding and carrying an action, leading an action, meeting and parting, moving symmetrically and asymmetrically, supporting and balancing the body, and transferring body weight. While actions usually consist of several of these elements, children can understand and recognize the separate elements in various movements.

GOALS

- To use the body and its parts to communicate ideas and feelings
- To understand that the body communicates in its own language
- To have parts carry and hold an action
- To know that there is a beginning and an end to movement
- To have parts lead an action
- To have parts meet and separate
- To hold and move the body symmetrically and asymmetrically
- To know that symmetry is a position of the body in which both halves do the same on each side of a midline; that asymmetry is a position in which the sides behave differently
- To use the body parts to support and balance body weight
- To use body parts to transfer body weight

**Other pieces of equipment, such as balloons, stretch ropes, streamers, bean bags, rings, hoops, yarn balls may also be used, with appropriate questions, for skill development.

Communicating Ideas and Feelings

PROCEDURE

- Encourage body movements to communicate meaning and ideas

  Can you say "Hello" without talking? Goodbye? . . . I don't know? . . . Maybe? . . . Come here? . . . Stop? . . . Go?

  Can you show us how you would feel if someone gave you a gift you wanted? . . . If your best friend moved away? . . . If someone hurt you?

  Can you choose a TV character and show who it is just by moving?

EVALUATION

- Have children make their meanings clear by their movements?
- Did they use a variety of ways to express themselves?
- Did they make maximum use of all parts of the body?
- Are they beginning to understand that the body has its own language?
- Have you begun to become more sensitive to the body language of your students?
- Are students beginning to express themselves in dramatic movement such as mime?
- Are they able to tell stories through movement?
- Are youngsters developing creative and dramatic expression through movement?
- Can you recognize what youngsters feel by the way they express themselves?
- Are you aware of the effect of culture on the movements of youngsters?

ACTIVITIES – CONCEPT DEVELOPMENT

Description	*Questions*
Have children use bodies to express feelings, attitudes, and fantasy roles	Can you make a body shape that shows you are proud? . . . ugly? . . . frightened? . . . happy? How can you show that you are big and strong? . . . in a balanced position? . . . moving?
Have children add movement to balanced shapes: pantomime alone, pantomime with partner, pantomime with group	Can you pretend to be fairies? . . . trolls? . . . devils? . . . clowns? . . . machines? Can you develop a theme or sequence without words? . . . with a partner? . . . with a group.
Have children:	
express feelings with specific body parts	If you were seen from the back, could you show fear? . . . fatigue? . . . age?
move like familiar characters	Can you move like a fire fighter? . . . a police officer? . . . your mother? . . . your father? . . . a mail deliverer doing his/her work?
perform various activities with imaginary objects	How would you move a big rock? How could you carry a heavy bundle? How would you push a car stuck in snow?

pantomime activities with partner or partners	How would you travel if you were walking across the hot sand in bare feet? . . . across eggs? . . . on slippery rocks? . . . in mud? . . . in deep snow? With a partner, could you have a "tug of war" without a rope? . . . a ping pong game? . . . a tennis match? . . . row a boat? Can you pretend that you are playing golf? . . . swimming? . . . fishing? How would you drink a cup of tea? . . . an ice cream soda? . . . a glass of milk?
move like inanimate objects or other living things	How would you grow if you were a reed? Can you be a train with another child and show how it moves? Can you be a plane? . . . a boat?
add sound effects to pantomiming	Can you make the sounds of the train together? . . . of the plane? . . . of the boat?
act out another person's script	Can you show an action in a story someone else makes up?

GAMES

Who are We?

Class is divided into several equal groups. Each group selects a trade or occupation which they pantomime. The group chosen to be first faces the class and says:

"We are some workers from New York way,
Have you any work for us today?"

The class asks, "What can you do?"
"We can show you," is the reply.
"Get to work!" is the signal for the pantomime to start.
The first group to identify the trade or occupation continues the game.

Fur, Fins, or Feathers?

Class is divided into small groups. Each group chooses an animal to present to the class through movement. Class guesses the animal.

Name the Tale

Small groups choose a familiar story. Teacher or child in group may tell a brief version of the story to the group for review.

Group rehearses and presents a scene to the class, e.g., "The Three Bears Find Goldilocks," using movement and sounds only. Class guesses the story. In some cases, story may be told as students present the action.

Carrying and Holding an Action

PROCEDURE

Encourage awareness of holding and carrying an action.

Reinforce commands for "Stop" and "Go."

How long can you stand completely still?

Can you shake your hand, stop, and hold the last position?

Can you run on command, stop, position your body in an unusual shape, and hold the shape? Can you change your shape and hold it?

EVALUATION

- Are children establishing a beginning point and an ending point in their movements?
- Do they have balance in holding a position?
- Can children use stillness meaningfully?
- Are they employing stillness dramatically and creatively, if it is called for?
- Are they aware of the significance of stopping an action and beginning it again? (This understanding is related to dance and sport.)

ACTIVITIES — CONCEPT DEVELOPMENT

Have children:

Description	*Questions*
interrupt and change movement on command	Can you run as fast as you can, and when I say "Stop!" melt like ice cream?
move in response to imaginary situations	Can you run as if you were in a slow motion film, and when I clap run as if the film were in reverse?
portray objects in movement and in checked position	How would you move if you were in a room and all four walls were closing in on you slowly? . . . quickly? Starting at a low level, can you slowly stretch your body like a rubber band until it snaps?
make dramatic changes in quality and intensity of movement	Can you move like a rocking chair until it topples over? Can you walk through the room slowly and quietly, and when I clap move like a marching band?
make sudden stops and hold the position	Can you travel and, on a signal to stop, move one body part fast? Can you run as quickly as you can and, when I clap my hands, slide into an empty place?

GAMES

GRADE 1

Statues

Teacher, or small group of children, selects an object to be acted out. Class moves freely to music and freezes into position as the music stops. Group chooses children who most nearly express the object selected.

GRADES 1, 2

Freeze Frame Tag

Class is divided into groups, each within a given area. Child who is "It" attempts to tag children. On being tagged or crossing boundary line, child must stop moving and hold the position in which he/she was tagged. Those moving after being tagged are eliminated from game. First child tagged is next "It."

Leading an Action

PROCEDURE

- Encourage movements in which body parts lead an action

  Can you take 4 steps forward, leading with your right foot?

  Can you take 4 steps back, leading with the same foot?

  Can you go head first under the bridge your partner makes?

  Can you swing at the ball with your left elbow coming forward first?

  Can you jump over a box with hands and feet leading?

  Can you toss a ball up with your left hand before you strike it with the paddle? . . . strike it with your hand?

  Can you roll forward with your back touching the mat before your head?

EVALUATION

- Are students aware that many different body parts can initiate action?
- Do they know the importance of a lead part? . . . a follow-through?
- Have they begun to discover the parts that they like to lead with best?
- Do they know that for different actions different leads are used?

ACTIVITIES – CONCEPT DEVELOPMENT

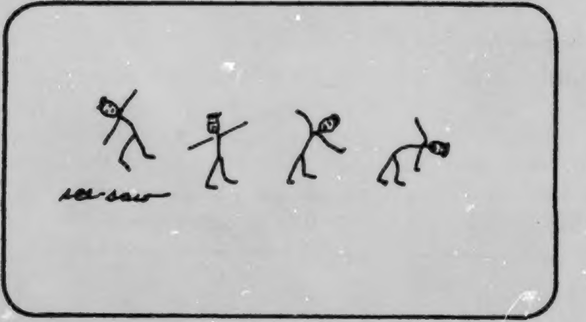
Description	*Questions*
Have children:	
initiate action with different body parts	How can your hands and arms help you to jump higher? . . . further away?
use equipment in conjunction with leading action	Can you have your head lead you through the hoop? . . . your arms? . . . your left leg?
change direction with different body parts leading	Can you walk across the beam with your right leg taking the first step? Can you turn and cross the room with one arm leading the way?

STUNTS

KINDERGARTEN

See-Saw

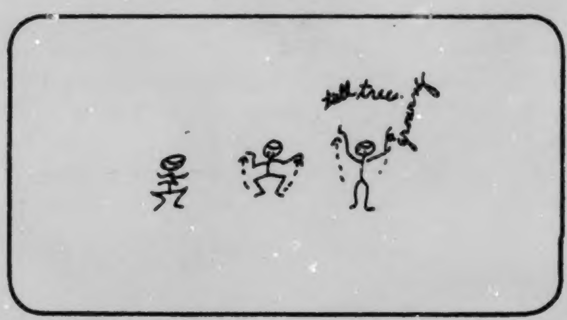
Raise arms shoulder-high, feet apart for balance; bend the trunk sideways right and left. Lead with hands; then with head.



GRADE 2

Tall Trees Growing

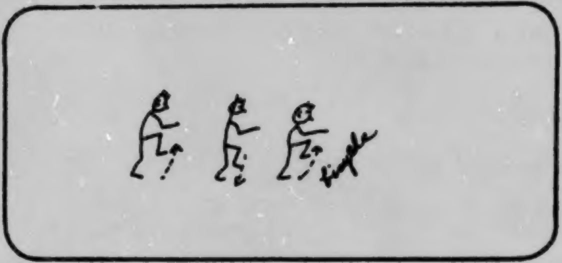
Start from a squatting position, arms folded on chest, head down; rise slowly to a standing position. While rising, arms are extended upward slowly to represent a tree growing.



GRADE 3

Bicycle

Place hand on imaginary handlebar. Raise knees

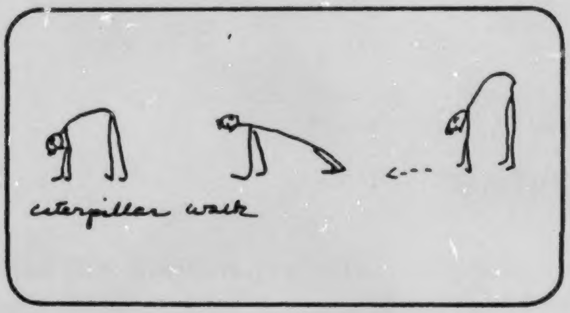


alternately waist-high to imitate pedaling. Increase speed gradually, and then reduce speed for stopping. A leader may call, "Green Light," to start, and "Red Light," to stop.

GRADE 3

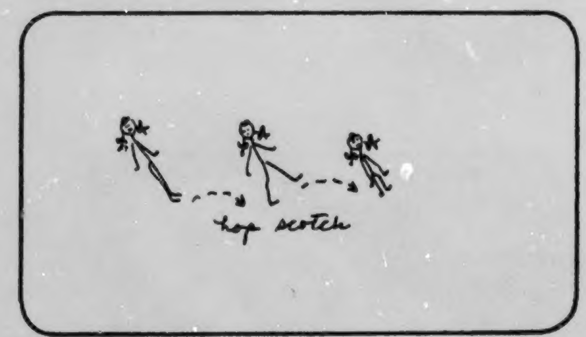
Caterpillar Walk

Take position bent over from the waist, hands flat on floor, feet flat and slightly apart. Keeping hands in place, elbows striaght, walk with short steps up to hands. Then keeping feet in place, "walk" short steps forward on hands to original position.



Hop Scotch

From a stand with the feet together, jump forward with feet apart; jump forward with feet together.



From a stand with the feet together, jump forward to a cross stride.

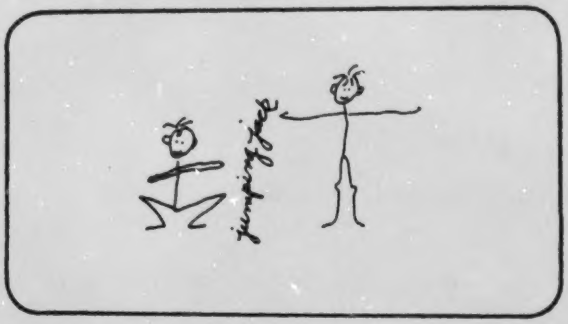
Grade 4

Back Stand and Sit

Partners stand back to back, arms locked at the elbows. Gradually move the feet away from each other, until both are sitting back to back, legs outstretched. Stand by bending knees, keeping feet on floor and pressing back to back.

Jumping Jack

Squat (deep kneedbend), arms folded shoulder-high, back straight, body inclined slightly forward, weight on toes. Spring to a stride, with the knees straight, feet apart, weight on the balls of the feet, arms extended sideways.



GRADE 5

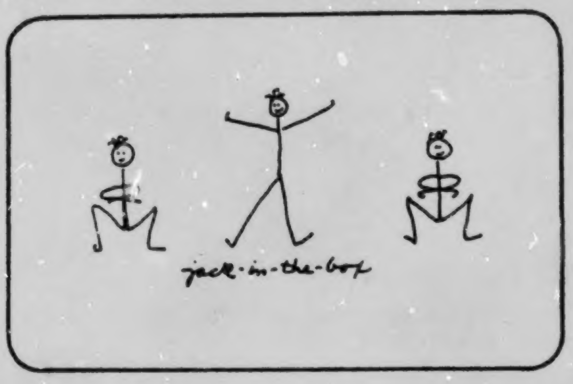
Frog Jump

Squat with one leg extended sideways. Draw the extended foot under the body and extend the other foot sideways. Bend the body slightly forward, keeping the back straight. Repeat alternately. Increase speed as skill improves.

GRADE 4

Jack-in-the-Box

Space children in class formation. Children do a full squat and fold arms across chest. They quickly jump to an erect position, straightening the legs and placing feet wide apart. At the same time, they fling arms sideward to shoulder height. Repeat action by returning to squat position.



When assuming squat position, land on toes. When coming up to straddle position, land on heels. Continue squat to straddle in a continuous rhythm.

Meeting and Separating Body Parts

PROCEDURE

- Encourage children to investigate the ways in which body parts can meet and separate.

  How many parts of the body can you bring together and separate?

  Can you make three parts meet? . . . four parts?

  Can you run and clap?

  Can you jump and clap?

  Can you jump and click your heels?

  Can you walk with your hands and feet touching?

EVALUATION

- Were students able to identify body parts that meet and part?
- Are your questions encouraging unusual and creative responses?
- Are the students successful in coordinating movement with the use of parts?

ACTIVITIES — CONCEPT DEVELOPMENT

Description	*Questions*
Have children:	
practice bringing together and separating body parts	Can you make your chin touch your chest? Can you knock knees many times? tance and repeat? Can you make your wrist touch any two other body parts?
perform movements on different levels	Can you touch hands above your head? . . . in a different direction? . . . on different levels? . . . balanced on different body parts?
perform movements to rhythmic beat or musical accompaniment	Can you make two parts come together and move away to this rhythmic beat, pattern, or musical selection?
create more complex movements or body parts meeting and separating	Can you make two parts of your body meet and part at the same time as two other parts are meeting and parting?
add locomotion to complex meeting and separation of body parts	Can you run and, on signal, bring selected parts together? Can you walk . . . skip . . . and bring selected parts together on signal? *Note:* Sliding, galloping, clapping, and heel clicking are movements that bring two body parts together.

STUNTS

GRADE 5

Clap It Out

Clap the hands in front of the chest. Clap hands over head. Bend forward and clap knees, shins, and ankles in quick succession, keeping knees straight.

Rhythm to be used is 1-2, 1-2-3.

Toe Touch

Stride position with arms raised sideward. Twist trunk and bend forward as right hand touches left foot; knees are straight. Movement is repeated, with opposite foot and hand.

Push-Up

Bend knees and place hands shoulder-width apart in front of feet. Jump, and place feet backward, keeping a straight line from head to heels. Bend elbows and touch chest to floor. Push up by straightening arms. Keep a straight line from head to toe throughout.

High Kick

Stand with one arm extended forward, shoulder high. Kick forward with opposite foot, attempting to touch the palm of the hand. Keep back and knees straight, hand at shoulder level. Practice alternately.

Heel Click

Stand with feet slightly apart. Jump up and click heels in air. Kick heels to right, to left, as variations.

Moving Symmetrically and Asymmetrically

PROCEDURE

- Encourage children to have body parts move symmetrically and asymmetrically.

  Can you make a shape so that the right and left sides of your body are doing the same thing? (symmetrically)

  Can you move the left side and the right side in the same way?

  Can you move the left side in a different way from the right side? (asymmetrically)

EVALUATION

- Do the children understand the meaning of symmetry? . . . asymmetry?
- Can they move both halves of the body in the same way? . . . In different ways?

ACTIVITIES – CONCEPT DEVELOPMENT

Description	*Questions*
Have children:	
make symmetrical and asymmetrical shapes	Can you make a shape that has arms, legs, and head on the left side of your body? . . . the right side?
make such shapes balanced on different body parts	Can you make a shape that will be symmetrical while balanced on your knees? . . . on your back? . . . on your feet?
make such shapes at different levels	Can you make an asymmetrical shape while balanced on your knees? . . . on your back? . . . on your feet?
make symmetrical and asymmetrical movements	Can your arms do different things at the same time? . . . same things?

make such movements in different positions	What movements can you make that are symmetrical? . . . asymmetrical? Can you move your arms symmetrically as you jump? . . . asymmetrically? Can you make a symmetrical letter? . . . an asymmetrical letter? Can you, in an upside-down position, make a symmetrical shape? . . . an asymmetrical shape?

Balancing on Body Parts

PROCEDURE

- Encourage children to explore movements while balancing on different parts of the body.

  Can you put your weight on a body part other than your feet?

  How many different body parts can you use to support your weight?

  What is the smallest number of parts that you can support yourself with? . . . What is the greatest number?

  Can you change slowly from balance on 2 parts to balance on 3 parts?

EVALUATION

- Can the students identify all body parts that support weight?
- Can they maintain balance on these parts?
- Can they change balance on body parts with ease?

ACTIVITIES — CONCEPT DEVELOPMENT

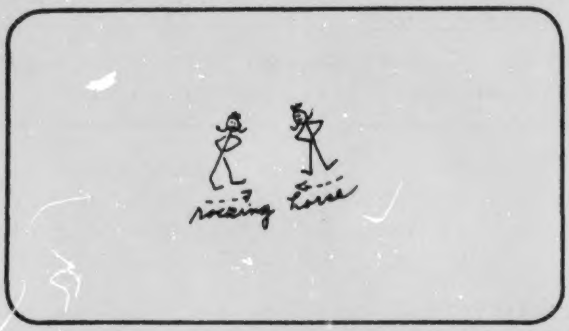
Description	*Questions*
Have children balance:	
on specified number of body parts	How can you balance on one or more body parts?
at different levels	Can you balance at a low level? . . . a high level?
in different ways on same number of body parts	How many different ways can you balance on 3 parts? . . . 4 parts?
with use of equipment	Can you balance using a wall? . . . a balance beam? . . . a bench? . . . a chair?
in patterned sequence for class sharing	Can you develop a sequence of patterns of 2 or 3 balanced shapes, and share it with your classmates?
on one number of parts, then change to another number of parts, at different speeds.	Can you change slowly from balancing on 2 parts to balancing on 3 parts? . . . Can you change quickly?

STUNTS

KINDERGARTEN

Rocking Horse

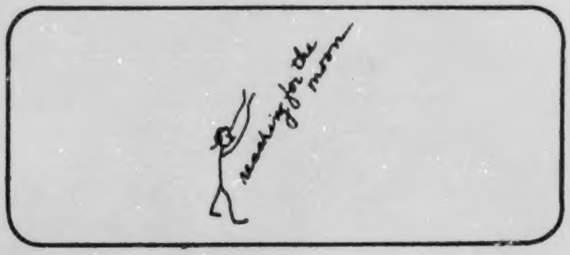
Place one foot forward, keeping knees stiff, hands on hips. Rock forward, lifting heels from the floor; rock backward, lifting toes from the floor.



GRADE 2

Reaching for the Moon

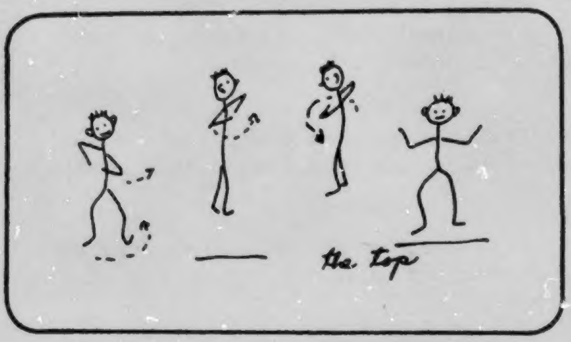
Stand with feet astride, about 6". Stretch arms forward and upward.



GRADE 3

The Top

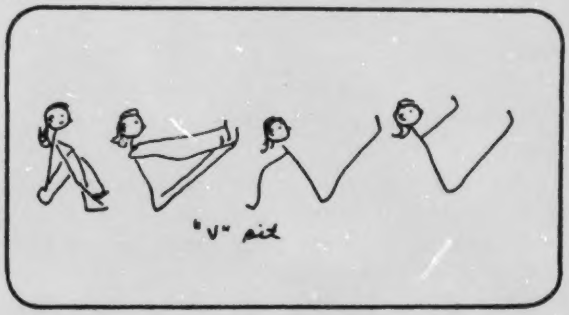
Stand with feet astride. Swing upward and turn completely around to left or right, using arms to assist. When introducing this activity, begin with a quarter turn, then a half turn, before progressing to a whole turn. As balance improves, full turn may be made.



GRADE 4

"V" Sit (Egg Sit)

Sit on floor with knees bent and drawn up to chest. Place feet as close to buttocks as possible. Grasp toes of left foot with left hand, right foot toes with right hand.

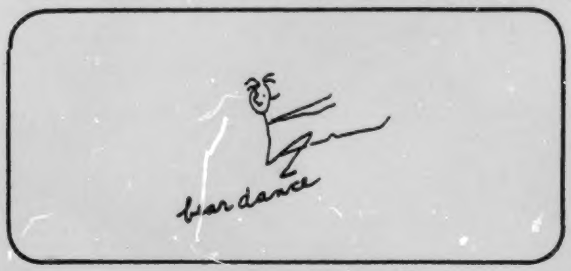


Lean back slightly, lifting heels off floor and straightening knees until legs are in full extension. Hold position for 3 or 4 counts. Return to original position.

Variations may include placing of knees inside or outside of arms, extending one leg at a time or letting go of toes and folding arms across the chest, or extended forward.

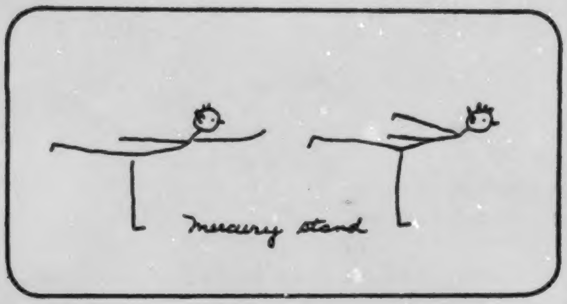
Bear Dance

Arms extended forward, squat on heels, keeping back straight. Extend one leg forward with the knee straight. Repeat alternately.



Mercury Stand

Stand tall. Extend arms sideward at shoulder height. Keeping left leg straight, extend it backwards. Bend trunk forward. Keep the right leg (support) straight.



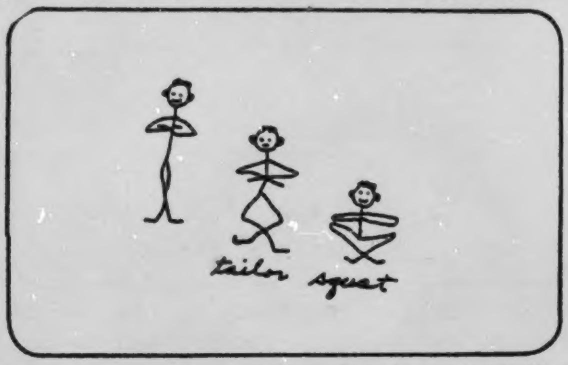
As the trunk is parallel to the floor, raise head, arms, and left leg to cause arched back. Repeat, using left leg as support.

Single Squat

Stand on right foot, with the left leg extended forward. Sit on the right heel, without losing balance or touching the floor with any part of the body except the supporting foot. Return to starting position. Repeat with right leg extended forward.

Tailor Squat

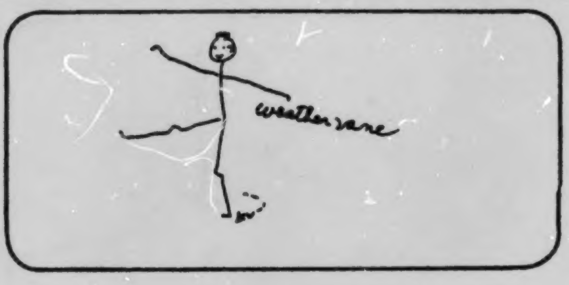
Stand with legs crossed and arms folded across chest. Gradually lower body to a sitting position.



Return to standing position, keeping arms folded and pushing from feet.

Weather Vane

Raise and hold one leg forward, knees straight, arms sideways at shoulder level. Hop in half-circle, turning right or left.



Transferring Body Weight

PROCEDURE

- Encourage children to create movement experiences in the transfer of body weight.

  Can you balance yourself on one foot and then switch quickly to the other?

  Can you move forward while you switch from one foot to another?

  Can you go forward much faster?

  How fast can you run?

  What other way can you transfer the weight of your body from one foot to another?

  Can you skip? . . . hop?

  If you were lying on your side, how could you transfer your weight to your stomach?

  How quickly can you move from your back, to your side, to your stomach?

  Can you roll another way?

  Can you hold your body up for a while, using your hands and arms, and then switch to your feet?

EVALUATION

- Are the students aware that locomotor skills are developed by transferring weight?
- Do they know that shifts in weight can occur without locomotor movement?
- Are they aware that the transfer of weight can be accomplished while the body is at different levels?
- Do the students know that transfers can occur while the body is in motion?
- Are they familiar with many ways of transferring weight?
- Have they discovered that weight transfer is important in sports, dance, and gymnastics?

ACTIVITIES – CONCEPT DEVELOPMENT

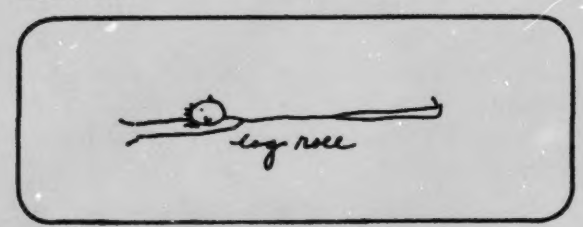
Description	*Questions*
Have children:	
move by transfer of body weight	Can you roll as a log? Can you roll as a ball?
move by transfer of body weight at different levels	How quickly can you run around an imaginary circle on the floor? Can you travel lying down? . . . sitting down?
	Can you skip around it? . . . hop?
carry body weight on different parts	Can you travel supporting your body on hands and feet at the same time?
perform locomotor activities with body weight transferred to different parts	Can you walk on your hands? *Note:* Any locomotor activity will do. (For additional suggestions, refer to section on locomotor activities.)

STUNTS

GRADE 1

Log Roll

Lie on back. Place arms extended straight overhead and on floor. Keep feet and knees together. With body, arms, and legs in a straight line, roll over and over like a log. After a few rolls, change direction.

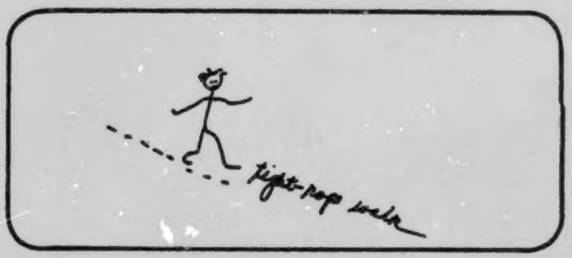


Roll should be in a straight line, not at an angle. A mat, or series of mats, may be used.

This stunt may also be performed with the arms kept straight and close to the sides of the body.

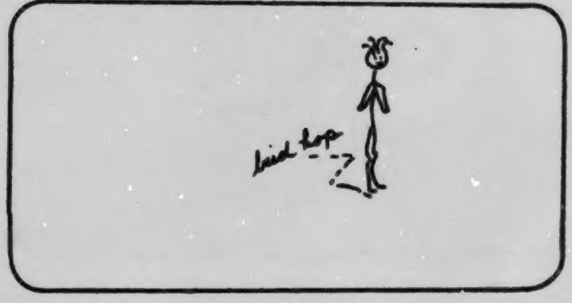
Tight-Rope Walk

Walk slowly along an imaginary line. At each step, place the heel on the line, then the outer border of the foot, and finally the toe. Hold the arms sideways at shoulder level to keep balance.



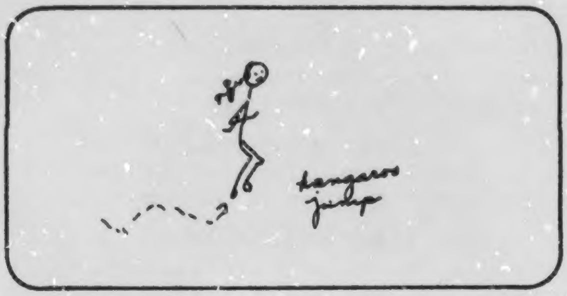
Bird Hop

Place hands at shoulder, elbows close to sides to represent wings. With feet together and knees stiff, take jumps to the right or left.



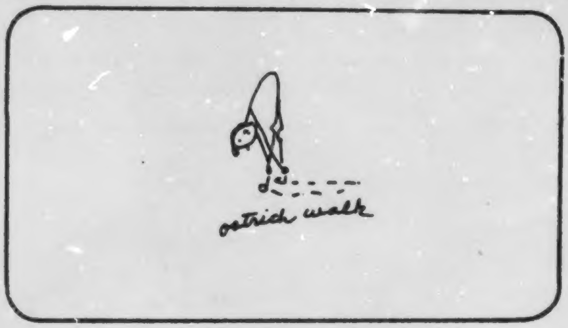
Kangaroo Jump

With elbows bent and close to sides, hands relaxed, jump forward with knees bent.



Ostrich Walk

Bend forward and grasp ankles. Keeping knees stiff, walk forward.



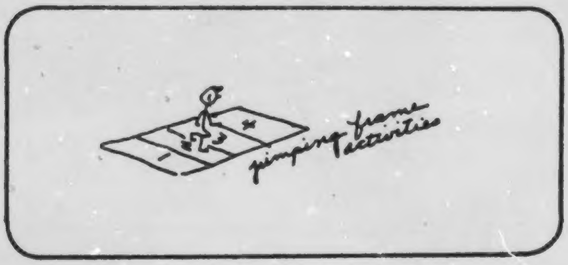
Mule Kick (Quick Backward Leg Thrust)

Stand tall. Jump to a full squat position. Place hands on floor in front of feet. Lean forward and quickly thrust both legs upward, backward, and extended. Return to squat.

GRADE 2

Jumping Frame

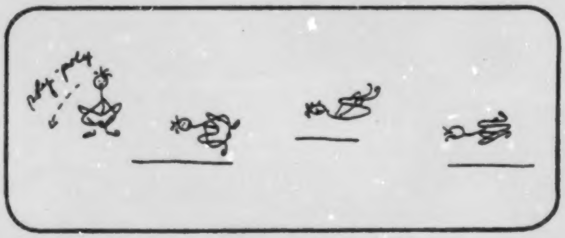
The following activities involve the use of a jumping frame, which can be ordered from the supply list. (A facsimile may be painted on the floor.)



1. Step forward, one foot in each space.
2. Step into alternate spaces.
3. Hop on one foot in each space.
4. Hop on one foot in alternate spaces.
5. Jump on both feet in each space.
6. Jump on both feet in alternate spaces.
7. Step with one foot on each round of frame.
8. Balance walk on outer edge of frame.
9. Step with one foot into space 1.
   Jump to stride in space 2.
   Step with one foot into space 3.
   Jump to stride in space 4.

Roly Poly

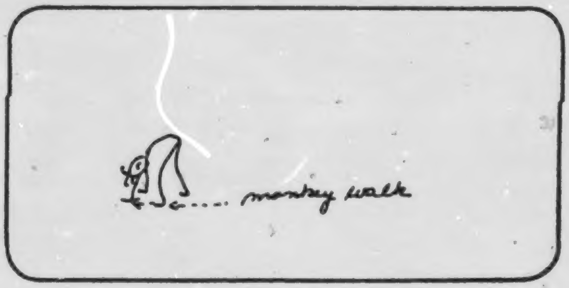
Sit on mat, knees up and apart. Bring both arms down between the knees and separate them, right hand outside right ankle and left hand outside left ankle. Clasp hands together in front of ankles. In this compact position, rock from side to side to get momentum, then roll to one side until shoulder and hip are on mat. Continue rolling on to back, over to the other shoulder, and to sitting position.



GRADE 3

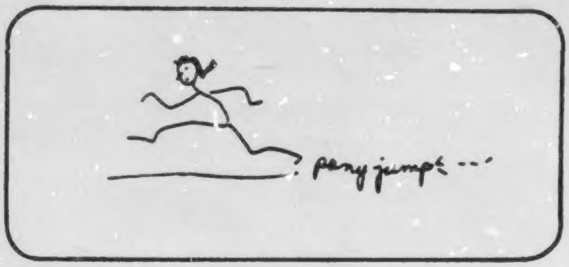
Monkey Walk

Bend knees and place hands on mat, shoulder, width apart, about 12" in front of feet. Move forward to end of mattress, alternating right foot and right hand with left foot and left hand.



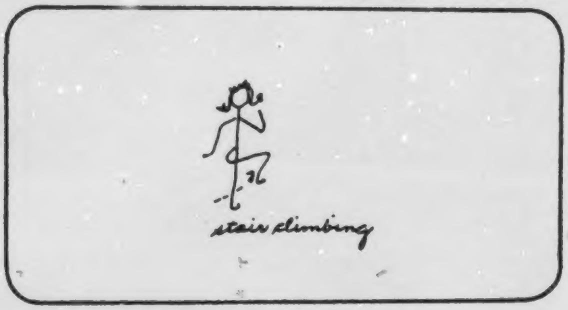
Pony Jump

Leap high, as if jumping over a hurdle, keeping one leg forward.



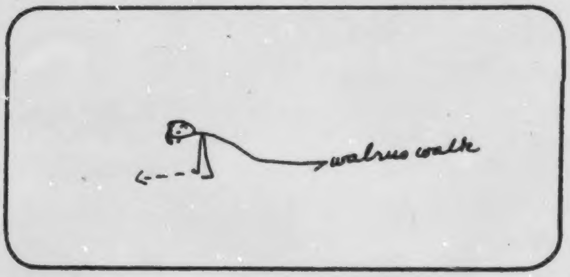
Stair Climbing

Lift left knee to height of hips, and swing right arm forward. Continue alternately, in easy, natural rhythm, imitating climbing stairs.



Walrus Walk

Bend knees and place hands on the mat, elbows between the knees. Jump and place feet backward, keeping a straight line from head to heels. Move forward on the hands, dragging the feet and keeping knees and elbows straight.



Additional Jumping Frame Activities

Step into space 2.
Step backward into space 1.
Step into space 3.
Step backward into space 2.
Step into space 4.
Step backward into space 3.
Step out.

Hop on one foot in each space.
Hop on one foot in alternate spaces.
Hop on both feet in spaces 1 and 4.

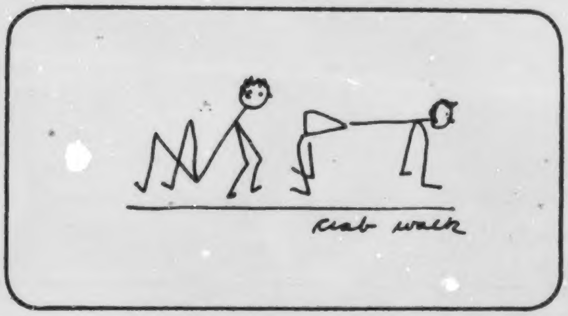
Jump to space 1; turn around and jump out.
Jump to space 2; turn around, and jump out.
Jump to space 3; turn around, and jump out.

Jump to space 2; step backward to space 1.
Jump to space 3; step backward to space 2.
Jump to space 4; step backward to space 3.
Jump out.

GRADE 4

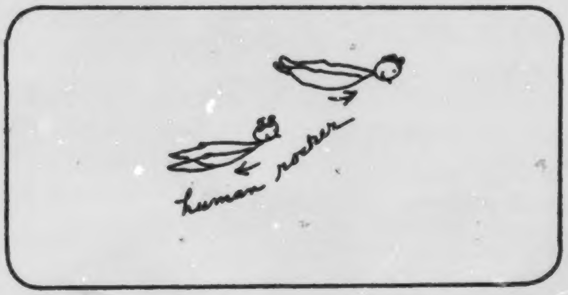
Crab Walk

Sit on floor with knees bent. Place hands on floor behind body. Push on hands and feet and raise buttocks off floor. Raise body up so it is parallel to floor and at right angles to arms and legs. In this position, walk on hands and feet, slowly, quickly, in a line, in a circle.



Human Rocker

Lie on stomach with knees bent, and grasp toes with hands. Rock back and forth.



One-Legged Hop

Stand on one foot. Grasp the other foot in back. Hop in place. Change to opposite foot and repeat. As skill improves, hop forward or sideward.

GRADE 5

Indian Leap

Hop on left foot, swinging the right leg forward. Jump on both feet. Hop on right foot, swinging left leg forward. Jump on both feet.

Back to Back Walk

Partners stand back to back, lock elbows, and walk in the same direction, one stepping forward with the right foot, the other backward on the left foot. Return to place reversing the action.

Ankle Grasp Walk

Bend knees, grasp ankles with hands, and walk forward keeping back erect. More difficult variation is to jump forward.

VI PHYSICAL FITNESS

112

PHYSICAL FITNESS

SECTION 1: THE AAHPER TESTS

A national survey recently conducted by the American Alliance for Helath, Physical Education and Recreation (AAHPER) revealed that "there has been no significant overall improvement in the (physical) fitness of our youth in the last ten years." The implications of this finding led parents and educators to find ways to improve this important aspect of children's growth and development.

In 1975, a concerted effort involving legislators, educators, and other interested members of the educational community was directed toward redressing the right of women and young girls to participate in certain physical education activities formerly excluded to them. One direct consequence of this action was the improvement of physical fitness norms for this group, demonstrated by the results of several physical fitness tests administered nationally since that time.

In an effort to continue this promising trend and to improve the fitness of all children, schools should provide an on-going program of physical fitness activities. Such a program can be initiated with the administration of the AAHPER Six-Item Physical Fitness Test: Pull-ups (boys); Flexed Arm Hang (girls); Shuttle Run; Long Jump; 50-Yard Dash; 600-Yard Run-Walk; Situps. A description of these test items follows, but each school should obtain several copies of the *AAHPER Youth Fitness Test Manual*, revised edition, 1976, since it contains tables of norms and other valuable information for teachers. Copies of the manual may be purchased from AAHPER Publications, 1201 Sixteenth Street, N.W., Washington, D.C. 20036.

Once a school launches the AAHPER Testing program, the results should be analyzed and explained to students and parents. The results will also guide the teacher in planning for additional activities that emphasize physical fitness, many of which are found in the content of this fitness-oriented curriculum. Activities which feature endurance, strength, coordination, flexibility, and balance are recommended. Wherever possible, schools should offer opportunities for daily conditioning exercises, jogging, running, roller skating, cycling.

THE SCHOOL'S PHYSICAL FITNESS CAMPAIGN

- Assess pupils' health by a review of school health and medical records. If a nurse or doctor is assigned, discuss with that person the health status of pupils.
- Advise the faculty, student body, and parents of the need for physical fitness and involve them in designing a school wide program.
- Offer classroom lessons on the importance of good health and fitness.
- Initiate project such as:
  - a health and fitness resource library
  - class research on nutritional habits, physical activities, rest, and recreational habits of pupils
  - reading about the Olympics, athletes, ballet and modern dancers, popular sports figures and their attitudes about fitness
  - writing about one's favorite athlete, sport, outdoor activity
  - a jogging, slimnastics, or weigh-in club
  - a bulletin board and poster displays featuring physical fitness month
  - bulletin boards listing outstanding pupil physical fitness records
  - assembly programs featuring guest speakers, gymnasts, dancers, sports films, stunts, tumbling and apparatus activities
  - coordinating breakfast and lunch programs with physical fitness objectives
  - contracts and independent study involving physical fitness activities outside of school — jogging, cycling, etc.
  - school camping and outdoor education activities
  - physical fitness corners in classrooms
- Provide awards such as ribbons, certificates, medals for achievement in physical fitness test results. These may be purchased from AAHPER, obtained from *The Daily News*, or created by parents, teachers, pupils.
- Retest pupils at the end of the school year to evaluate fitness performance.

ADMINISTERING THE TEST

The AAHPER Youth Fitness Test Battery* consists of six test items. Detailed instructions for administering each test appear on the following pages.

The tests may be given in any gymnasium or a selected outdoor space. With the exception of a bar for the pullup and flexed arm hang, no special equipment is required. Administering the tests does, however, call for careful planning to utilize both space and time to best advantage. Stations for each test should be thoughtfully worked out, and the various test areas clearly marked ahead of time.

Arrangements must be made for timing and recording all scores. Organizing the group into squads is a useful technique. Sometimes it is possible for children to record their own score as the test is given; other times it is more practical to have a squad captain, an assistant, or the teacher record scores. (These results may be transferred later to personal records.)

It is suggested that the pullup for boys, flexed arm hang for girls, flexed leg situp, shuttle run, and standing broad jump be given in one period; the 50-yard dash, and the 600-yard run-walk (with optional runs) in a second period.

Students should be given reasonable warmup prior to the testing. A test should not be given to any child whose medical status is questionable.

Be certain to follow directions exactly for each test so that the scores can be compared with the national norms.

AWARDS

Emblems for boys and girls in grades 5 and 6, as well as the Standard Emblem for those students who equal or exceed the 50th percentile, and the Merit Emblem for those who exceed the 80th percentile, are available for purchase from:

AAPHER Publications-Sales
1201 Sixteenth Street, N.W.
Washington, D.C. 20036

AAHPER Youth Fitness Test Items

1. PULLUPS — Boys; FLEXED ARM HANG — Girls
2. SITUPS (Flexed Leg) — Boys and Girls
3. SHUTTLE RUN — Boys and Girls

114

4. STANDING BROAD JUMP — Boys and Girls
5. 50-YARD DASH — Boys and Girls
6. 600-YARD RUN-WALK — Boys and Girls

TEST DESCRIPTIONS

Pullups (Boys)

Equipment:

A metal or wooden bar approximately 1½ inches in diameter is preferred. A doorway gym bar can be used; if no regular equipment is available, a piece of pipe, or even the rungs of a ladder, can be substituted.

Description:

The bar should be high enough so that the students can hang with arms and legs fully extended and feet free of the floor. They should use the overhand grasp. After assuming the hanging position, students should raise their bodies by their arms until their chins can be placed over the bar, and then lower their bodies to a full hang, as in the starting position. The exercise is repeated as many times as possible.

Rules:

Allow one trial, unless it is obvious that students have not had a fair chance. The body must not swing during the execution of the movement. The pull must in no way be a snap movement. If a student starts swinging, check this by holding your extended arm across the front of the thighs. The knees must not be raised, and kicking of the legs is not permitted.

Scoring:

Record the number of completed pullups to the nearest whole number.

Flexed Arm Hang (Girls)

Equipment:

A horizontal bar approximately 1½ inches in diameter is preferred. A doorway gym bar can be used; if no regular equipment is available, a piece of pipe can serve the purpose. A stopwatch is needed.

Description:

The height of the bar should be adjusted so that it is approximately equal to the student's standing height. The student should use an overhand grasp. With the assistance of two spotters, one in front and one in back of her, the student raises her body off the floor to a position where the chin is above the bar, the elbows are flexed, and the chest is close to the bar. The student holds this position as long as possible.

Rules:

The stopwatch is started as soon as the student takes the hanging position. The watch is stopped when (a) student's chin touches the bar; (b) student's head tilts backwards to keep chin above the bar; (c) student's chin falls below the level of the bar.

Scoring:

Record in seconds, to the nearest second, the length of time the subject holds the hanging position.

Situp (Flexed Leg) — (Boys and Girls)

Equipment:

Clean floor, mat or dry turf, and stopwatch.

Description:

The student lies on his/her back, with knees bent, feet on the floor, and heels not more than 12 inches from the buttocks. The angle at the knees should be less than 90 degrees. The student puts his/her hands on the back of the neck, with fingers clasped, and places elbows squarely on the mat, floor, or turf. Feet are held by a partner to keep them in touch with the surface. The student tightens abdominal muscles and brings head and elbows forward as he/she curls up, finally touching elbows to knees. This action constitutes one situp. The student returns to the starting position, with elbows on the surface, before sitting up again. The timer gives the signal "ready-go," and the situp performance is started on the word "go." Performance is stopped on the word "stop." The number of correctly executed situps performed in 60 seconds shall be the score.

Rules:

Only one trial shall be allowed, unless the teacher believes the student has not had a fair opportunity to perform. No resting between situps is permitted. No situps shall be counted in which the student *does not* (a) keep the fingers clasped behind the neck; (b) bring both elbows forward in starting to sit up, without pushing off the floor with an elbow; or (c) return to starting position with elbows flat on the surface, before sitting up again.

Scoring:

Record the number of correctly executed situps the student is able to do in 60 seconds. A foul nullifies the count for that situp. The watch is started on the word "go," and stopped on the word "stop."

Shuttle Run (Boys and Girls)

Equipment:

Two blocks of wood, two inches by two inches by four inches, and stopwatch. Students should wear sneakers or run barefooted.

Description:

Two parallel lines are marked on the floor 30 feet apart. The width of a regulation volleyball court serves as a suitable area. Place the blocks of wood behind one of the lines. The student starts from behind the other line. On the signal "Ready? Go!" the student runs to the blocks, picks one up, runs back to the starting line, and places the block behind the line; the student then runs back and picks up the second block, which he/she carries back across the starting line. If the scorer has two stopwatches, or one with a split-second timer, it is preferable to have two students running at the same time. To eliminate the necessity of returning the blocks after each race, start the races alternately, first from behind one line and then from behind the other.

Rules:

Allow two trials, with some rest between.

Scoring:

Record the time of the better of the two trials, to the nearest tenth of a second.

Standing Broad Jump (Boys and Girls)

Equipment:

Mat, floor, or outdoor jumping pit, and tape measure.

Description:

Student stands with feet several inches apart and toes just behind the take-off line. Preparatory to jumping the student swings arms backward and bends knees. The jump is accomplished by simultaneously extending the knees and swinging the arms forward.

Rules:

Allow three trials. Measure from the take-off line to the heel or other part of the body that touches the floor nearest the take-off line. When the test is given indoors, it is convenient to have a tape measure affixed to the take-off line, and have the students jump along the tape. The scorer stands to the side and observes the mark to the nearest inch.

Scoring:

Record the best of three trials, in feet and inches to the nearest inch.

600-Yard Run-Walk (Boys and Girls)

Equipment:

Track or area marked accordingly, and stopwatch.

Description:

Student uses a standing start. At the signal "Ready? Go!" the student starts running the 600-yard distance. The running may be interspersed with walking. It is possible to have a dozen students run at one time by having them pair off before the start of the event. Then each student listens for, and remembers, the partner's time as the latter crosses the finish. The timer merely calls out the times as the students cross the finish.

Rules:

Walking is permitted, but the object is to cover the distance in the shortest possible time.

Scoring:

Record in minutes and seconds.

The New York Daily News Physical Fitness Awards Program

The *New York Daily News* provides free certificates and emblems for boys and girls, ages 10-17, grades 5-12, who participate in a physical fitness program and qualify for these awards.

The physical fitness test consists of the first five items of the AAHPER Youth Fitness Test — pullups for boys; flexed arm hang for girls; and situps, shuttle run, standing broad jump, 50-yard dash for boys and girls.

Two categories of awards are given: one is for those who score above the 50th percentile in all five test items, and one is for those who score above the 80th percentile in all five test items. See Appendix C for percentile listings.

For complete information, contact:

***See Appendix pp. 267-271 for percentile scores based on age.**

The New York Daily News
Promotion Department
220 East 42nd Street
New York, N.Y. 10017

SECTION 2: ROPE JUMPING

Rope jumping is an excellent physical fitness activity for elementary school children. A consistent program, introduced at the first grade and structured through the sixth, will provide agility, balance, coordination, dexterity, cardio-vascular endurance, as well as arm, shoulder, and leg strength.

Because jump ropes are inexpensive, a school may obtain a sufficient number for each child to use in a given period by purchasing from a vendor or cutting rope lengths from clotheslines. Children may want to purchase their own ropes to use outside of school, or bring them to school. For single rope jumping, eight-to-ten-foot long ropes are recommended.

Ropes can be used for warm-up jumping activities, for the basis of actual lessons, or for integration with other curriculum areas. Children can count and jump (forwards, backwards, in multiples, etc.), hop around letters or create them, play games with circles made with ropes, run patterns or pathways alongside ropes, learn motor control and direction through relays and dance patterns. At the same time, they will be developing lean, strong bodies.

Rope jumping provides many creative opportunities. Youngsters learn to combine jumps into routines that can be performed at assemblies, festivals, or other school programs. They can jump to music that can enhance their rhythmic responses; they will also become cognizant of their own endurance and motor capacities. The rope, a meager investment, yields a rich and bountiful return!

Single Rope Jumping

The Rope

The rope should be long enough to reach up under the arms when standing on it.

Turning

To begin turning, the arms should be kept fairly close to the sides, with forearms about a foot away from hips. Wrists should be loose.

Start with the rope behind the feet; swing it up and over the head from behind to initiate the turning. Jump only high enough to clear the turning rope — about 1" off the floor. The rope may be turned forward or backward during jumping.

SKILLS

Jump Bounce

Perform with both feet, or with one foot lifted.

Rock

Place one foot in front of the other. Rope is cleared with the front foot, then the rear.

Skip Jump

Step hop with alternating feet.

Run

Run while jumping, in place or around the gymnasium.

Cross Feet

Criss-cross feet on every other jump.

Slip

Swing rope beside the body on the right, and then on the left, consecutively while maintaining jumping rhythm. Keep hands close together during the 'slips.'

Hot Potato

Jump without an intervening bounce between jumps. Turn rope fast.

Cross Hands

Hands are crossed after each jump.

Jump Swing

Jump on one foot, swing other foot forward, and alternate.

Rhythmic Variations Jump

2/4, 3/4, 6/8 rhythms on record player.

Locomotor Variations

Call out variations (hop, skip, gallop, run, etc.)

Jump Turn

Turn around while jumping.

In and Out

Alternate jumps with feet close together, and then spread out.

Heel-heel

Jump with a hopping bounce, putting left heel forward on one jump and right heel forward on the next.

Leg Swing

Hop on one foot, swinging the other foot back and forth.

Legs Crossed

Jump on both feet, but with the legs crossed at the ankles.

Toe-Tap

Hop on one leg, keeping the other leg straight, and tapping toe in front or in back.

Double-Skip

Turn the rope fast enough while jumping high, so that the rope goes under the feet twice on each jump. Bend slightly at the waist, keeping legs straight, and point the toes.

Ball Bouncing

Hold a ball in one hand, along with one end of the rope. Bounce ball while jumps are executed.

Jump the Shot

A weight, such as a rubber ball, is attached to the end of a rope. Players stand in a circle around the turner, who swings the ball around a few inches from the ground. Players 'jump the shot' as it approaches them, dropping out of the circle if they are hit by the rope or ball. This game is also known as "The Whip."

Calling In

This game is more fun with several players, but the minimum requirements are four people and one tree. One player runs in. On the second jump, that player calls someone's name. Player who is called runs in to be with the caller for the third jump. After jumping the third jump together, the caller runs out on the opposite side. The friend, in turn, calls someone else in on the second jump, and so on.

Double Dutch Jump Rope*

Double Dutch is a skip rope activity in which two ropes are turned, in egg-beater fashion, by two rope turners, while a third person jumps within the ropes. It is an excellent activity to develop cardio-vascular efficiency, rhythm, creativity, and individual physical fitness.

Since its beginnings in the era of the Phoenicians, it has become a favorite pastime to sing rhymes while turning and jumping. After World War II, the game was often seen on the sidewalks of New York City, in front of apartment houses where children could be safely watched by parents and neighbors.

In 1973, the New York City Police Community Affairs Department conducted a search for a sports activity specifically designed for girls. The department asked several New York City teachers to help devise a competitive game. The result of that joint effort was the first Double Dutch tournament, held in the gymnasium of New York's Intermediate School 10, on February 14, 1974. Approximately 900 fifth, sixth, seventh, and eighth grade girls participated.

Since the first tournament, competitive Double Dutch has expanded to a city-wide championship. Nearly 40,000 girls, representing schools and community centers all over New York, vie for team positions at the finals. Another tournament is now held in Washington, D.C.

At the suggestion of the staff of the Center for Health and Physical Education, boys were invited to join in the competition; it is anticipated that many will become interested in subsequent years.

The Ropes

Plain clothesline may be divided in various length sections. The rope should not be less than 10 feet or more than 12 feet in length from toe to toe of the turners. The ropes should be doubled and of the same length. Thus, each turner holds two ropes in each hand for a total of four equal lengths of rope. A knot is made at the ends of each doubled rope to serve as a handle.

The Jumper

A jumper may enter the rope from either end of the moving ropes. Once in the rope, a jumper may perform a variety of tricks, such as: right or left turns (on right or left foot); right and left foot cross jumps; alternating feet speed jump.

The Turners

Turners are equally as important as jumpers to the activity performance. A good jumper needs a good turner. Turners should avoid touching ropes while turning. The turners' posture is erect, with limited amount of swaying. Turners' ropes should be at the "still ropes position" before an activity begins.

For further information about Double Dutch activities contests, awards, and tournaments, you can contact:

Community Affairs Office
32nd PRECINCT, NYPD
250 West 135th St.
New York, N.Y. 10030

or

Rules Committee
American Double Dutch League
P.O. Box 776
Bronx, N.Y. 10451

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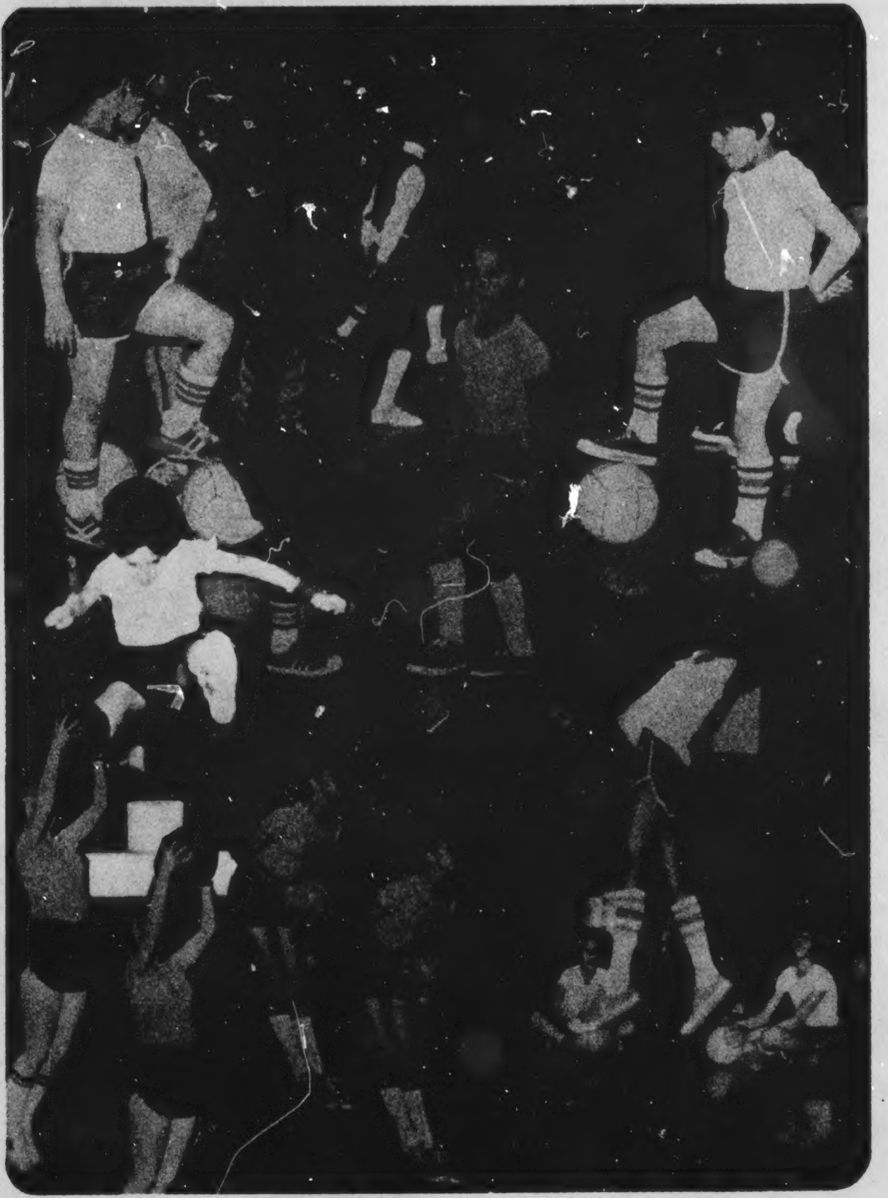
*David Walker and Ulysses Williams, *Double Dutch Rule Book* (New York: Mobil Oil Corp., 1974)

VII SPORTS SKILLS DEVELOPMENT



SPORTS SKILLS DEVELOPMENT

THE PROGRAM

Team and individual sports are so popular in the United States that it is important for children to learn fundamental sports skills in the elementary schools. When basic movement skills have been well-developed, children are ready to participate in team and dual or individual sports. Competition will then become an additional motivating factor. But the essential motivations developed in the movement approach — competing with oneself and performing as well as one can — should continue to be given the primary emphasis.

The sports program should help children to grow in strength and skill, and to perform daily activities effectively and with enjoyment. A broad range of suitable activities related to total fitness and the maintenance of vitality and good physique should be key components of the program. The program must be planned so that every child has the pleasure of participation and the social contact it provides, as well as the benefits which physical activity can contribute to health and vigor throughout life.

While this part of the curriculum is generally suited for grades 5 and 6, the activities may be introduced in grade 4 if children have developed sufficient skills. It is the teacher's decision to choose those activities which best meet the needs, abilities and interests of the children.

In addition to the sports activities presented in Part VI, schools may offer the following enrichment experiences:

- Outdoor Education and School Camping
- Swimming
- Fishing
- Cycling
- Golf
- Martial Arts
- Boating
- Ice Skating
- Roller Skating
- Bowling
- Calisthenics
- Hiking
- Jogging
- Horseshoes
- Marching
- Riding (Horseback)
- After-school Intramural Athletics

As additional activities are selected and included in the program, schools must consider safety education, availability of facilities and equipment, talents of staff, adequate budget, and, of course, student interest.

USING THE MOVEMENT APPROACH

Movement techniques may be used to develop specific skills in sports, gymnastics, and physical fitness. Each sport has a grade skills chart (see Appendix). However, the skills are sequential, and teachers may present these, as far as is practicable, at the appropriate stage of the student's progress.

A movement section introduces the skills. Its purpose is to provide suggested movement approaches to aid in developing sports skills, rather than specific questions to guarantee success for each skill. Often an introductory question can be the basis for the development of several skills. For example, the question "Can you balance on four parts of your body?" might indicate a football stance, a track start, or a gymnastic stunt. In each case, exploratory questions are posed to youngsters to encourage experimentation in achieving success. As the teacher observes performances, questions can be refined to elicit more efficient execution. Statements can be changed to questions that encourage more specific problem solving for skill refinement.

An analysis of skills follows the movement approach questions. These explanations of proper performance will help teachers in creating additional questions to refine each child's skills. Squad activities and lead-up games which reinforce these skills complete the section for each individual sport.

SECTION 1: BASKETBALL

GOAL

- To have children develop sufficient ability in the execution of the basketball skills shown on skills charts for grades 5 and 6. (See Appendix p. 272.)

PROCEDURE

Skills	*Exploratory Questions*
Bouncing	How many ways can you bounce your ball?
Passing	In how many ways can you pass the ball to your partner?
Catching	At how many levels can you catch the ball without dropping it?
Shooting	How many different shots at the basket can you make?
	Guided Discovery Questions
Dribbling	Can you bounce your ball with one hand, keeping it waist-high as you move around?
Overhead pass	Can you pass the ball to your partner without a bounce while keeping your hands high above your head?

Catching below the waist	How can you catch a ball at knee level . . . ankle level . . . hip level?
Catching above the waist	Can you catch the ball your partner has thrown above your waist? . . . high in the air?
Passing	Can you throw a ball to your partner as he/she is moving toward you?
Pivot dribble	Can you bounce the ball at knee level while turning on one foot?
Dribbling	Can you gallop . . . slide . . . run . . . walk . . . skip . . . while bouncing your ball? How quickly can you bounce while using a variety of different locomotor moves? How quickly can you change directions and levels while bouncing your ball? Can you bounce the ball to different musical patterns that you hear? Can you bounce the ball at different levels, in different directions, while looking away from it or while keeping your eyes closed?
Shooting	Can you shoot from an underhand position?

Skills Refinement Questions

Catching above the waist	Can you reach and catch a ball while your feet are off the ground?
Catching below the waist	Can you bend your body lower as you catch the pass?
Chest pass	How quickly can you pass the ball from your chest?
Right-side pass	Can you pass to your right by pushing toward the center of the ball?
Overhead pass	Can you pass the ball with your hands above your head while your feet are off the ground?
Dribbling	How can your fingers and wrist help you while you are dribbling along the floor?
Shooting	Can you hold the ball at chest level as you begin to shoot?

EVALUATION

- Do you observe children during the exploratory period to evaluate the efficiency of a catch, throw, or dribble, or to determine the extent of their development in these movements?
- Do children observe a pupil executing a skill correctly, and do you analyze with them why it is successfully done? For example: What is being done with the hands? How are the fingers used? How does the wrist help? Where are the elbows as the ball is thrown?

SKILLS ANALYSIS

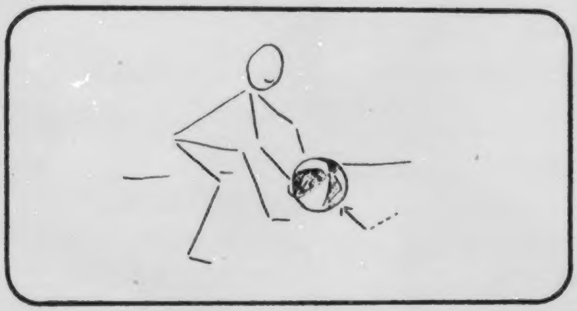
GRADE 5

Catching

Catching below the Waist

Palms are cupped toward the ball, little fingers touching.

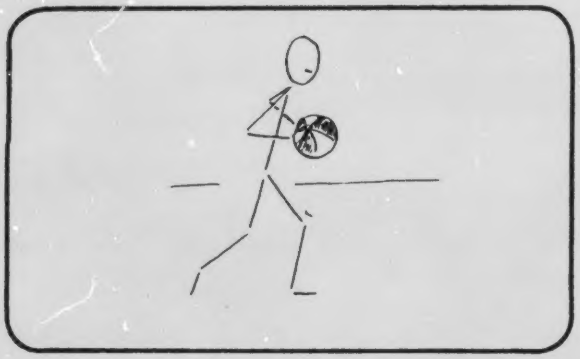
Palms are cupped toward the ball, thumbs touching.



Passing

Chest Pass

Hold ball chest-high between outspread fingers of both hands, with elbows close to sides. To pass, step toward receiver and transfer your weight to the forward foot, at the same time extending the arm straight forward and releasing ball just before arms are fully extended.



Push Bounce Pass

Hold ball waist-high between outspread fingers of both hands. To pass, step toward receiver and transfer your weight to the forward foot, at the same time quickly extending the arms and releasing ball so that it bounces in a specific direction.

Chest Bounce Pass

Same as push bounce pass, holding ball at the chest instead of at waist.

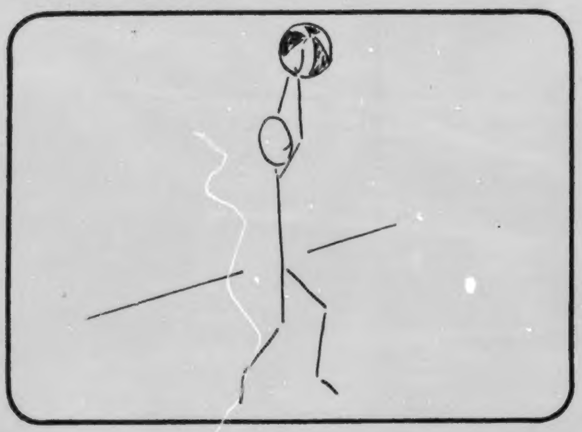
Shooting for Basket

Chest Shot	Hold ball chest-high between outspread fingers of both hands, elbows in half-bent position, knees slightly bent, eyes fixed on rim of basket. Straighten elbows and knees, and push ball toward basket. In the follow-through, either keep feet on floor or jump.
Chest Foul Shot	Same as chest shot, except that player stands behind foul line. As player shoots for basket, he/she straightens knees and rises on toes, keeping toes on floor.
Underhand Foul Shot	Player stands behind foul line, feet apart, knees slightly bent, finger tips holding ball in front of body, arms extended downward, eyes fixed on basket. Player swings arms upward and releases ball in direction of basket, extending knees, rising on toes, and keeping eyes on basket.*

GRADE 6

Passing

Long Pass	Place right foot 10 to 12 inches behind left foot; keep weight on right foot, and rotate trunk to the right. Hold ball back over right shoulder with right hand behind and partly on top of the ball, left hand steadying it. As ball is thrown, right arm is extended forward, trunk is rotated to the left, and left arm swings backward. Weight is transferred to the left foot.
Two-Hand Overhead Pass	Hold ball overhead, slightly forward, between outspread fingers of both hands, hand behind the ball. Pass ball from this position by a forward movement of the arms and a snap of the wrist, at the same time stepping forward with either foot in direction of the throw.



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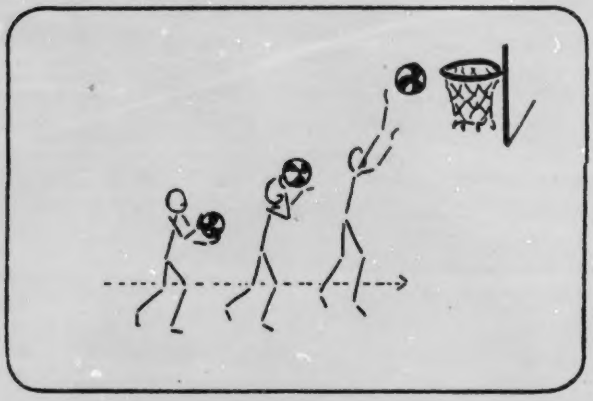
*Note: Foul line may be moved closer to basket, depending on size and ability of the children.

Shooting

One-Hand Push Shot

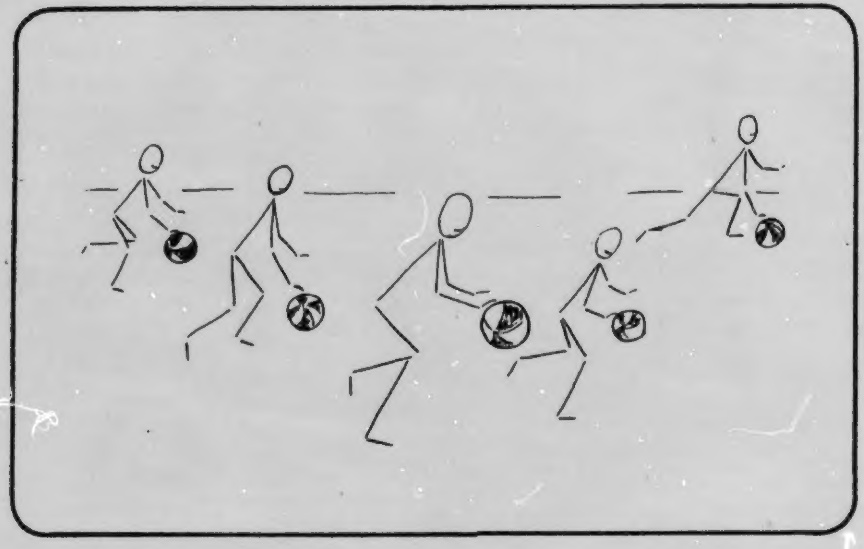


Place right foot in advance of left foot, with knees slightly bent. Head should be up, with eyes focused on front rim. Right hand holds ball, palm up, with ball resting lightly on the finger tips and left hand on top guiding the ball. Ball is held in front of the forehead. Wrist is cocked back. Fingers and wrist are synchronized in a rotary movement, and at the top of the circle the ball is released from the tips of the fingers, with the arms straightened out. In the follow-through, the shooter lands again on the right foot, with fingers extended and pointing towards the basket.

Dribbling

Dribbling with one hand or alternating hands

Ball is advanced by pushing it with either hand or with hands. Cushions of fingers are spread behind the ball in a firm grip. Hand remains in contact with the ball as it rises from the floor. Ball is protected from an opponent's interception by crouching over it and dribbling close to the body.



SKILLS APPLICATION

SQUAD ACTIVITIES

GRADE 5

Run, Toss, and Catch

A cord or rope is stretched 6' above the ground, 20' from the starting line, behind which the squad is standing in file formation. A leader stands in back of the cord, holding the ball. At a signal, the first player behind the starting line runs toward the leader, who tosses the ball to the first player. After catching the ball, this player tosses it over the cord, catches it, and takes the place of the leader who returns to the end of the squad.

Leader should toss the ball when player is in a position to catch it. Failing to catch the ball, player recovers it and continues the play.

Shoot and Follow Up

The squad is lined up, facing the basket. Each player, in turn, shoots for the basket and follows up the shot by catching the ball and tossing it to the next player.

Around the World

Circles are drawn at various distances near a basketball goal and numbered consecutively. Squad stands in a semicircle, facing the basket, keeping clear of the marked circles. Each player is allowed one trial to make a goal from each circle, in succession, until he/she misses. After each player has had a turn, the second trial begins. Each player then continues from circle where he/she finished.

Rotation Goal Shooting

Squad is arranged in semicircle about 10' in front of the basket. First player on right of line shoots for the basket, receives the ball, passes it to next player, and returns to position. After each player has had a trial from his/her position, first player on the right takes a position at the other end of the line. All players move one place to the right. Continue until each player has had an opportunity to shoot from all positions.

Half-Minute Goals

Squad is arranged in a semicircle around the free-throw zone. Each player, in turn, shoots for the basket for 30 seconds. He/she starts at the foul line, recovers the ball, and shoots again from the spot where the ball is caught.

SQUAD ACTIVITIES

GRADE 6

Dribble and Pass

Floor is marked for a starting line; a passing line — 5' from start; a goal — 15' from start.

Squads stand in file formation behind starting line. Each player, in turn, dribbles ball from starting line around goal, and back to passing line. Each player passes ball to next player and goes to end of the file. Any player losing the ball must dribble from place where he/she picks it up.

Catch, Dribble, and Pass

Squad is arranged in semicircle, with leader 10' from ends of semicircle. Leader passes ball to first player. Player dribbles it around leader, back to his/her own place, and then passes ball to leader. When all have had a turn, leader goes to end of the squad, and first player becomes a leader.

Dribble and Shoot

Squad is arranged in a semicircle outside free-throw zone, with first player in starting position on foul line. Each player, in turn, dribbles ball from starting position toward goal, shoots once for basket, recovers ball, dribbles back to foul line, and places ball in front of the feet of the next player who has taken up a position at the starting line. Each player returns to his/her own position in the squad after the turn is completed.

Dribble, Shoot, and Pass

Squad stands in file formation at designated distance from basket. Each player, in turn, dribbles ball toward basket, shoots, recovers ball, passes it to next player, and goes to end of file.

Dribble, Toss, and Catch

Cord or rope is stretched 6' above the ground, 15' from the starting line behind which squad is standing in file formation. Each player, in turn, dribbles ball down the playing space, tosses it over cord in either direction, catches it before it strikes ground, dribbles back to starting line, and then passes ball to next player and goes to end of file.

LEAD-UP GAMES

GRADE 5

Line Zig-Zag

Organization

Class is divided into two or more teams facing in formation and may move in any direction when attempting to catch the ball.

Leader starts game by throwing the ball to a player, who throws the ball to an end on his/her team. Players on opposing team try to intercept the ball. A point is scored when an end player catches ball on the fly. Play continues for a 5-minute period. End players then move to first row; all other players move back one row. Players in last row become the end players. Game continues with players rotating after each 5-minute period. Team with higher score wins.

Rules:

A ball out of bounds is recovered by the player nearest to it and returned to his/her team.

If a player and an end player catch the ball at the same time, end player loses the ball.

When two opposing players get possession of the ball at same time, ball is tossed up between them.

Team loses the ball when a player walks or runs with the ball, or steps over the boundary lines.

Note: Passing between players on the same team should be encouraged, to improve the possibility of scoring.

Corner Ball

Organization

Two teams, 15 to 20 players each. Each team uses a ball the size of a basketball or volleyball. Playing area is divided by center line, forming two courts. A goal 3' square is marked in the far corners of each court. Players are scattered on their courts and face their two corner goalies standing in the opposite court.

Game:

A leader tosses the ball from center line to start game. Player who catches the ball throws it to one of his/her corner goalies, while opposing team tries to intercept the ball and throw it to their corner. If a corner goalie catches the ball, he/she attempts to throw it back to his/her team.

Rules:

Teams must remain within their boundaries. The corner goalies must stay within their goals.

A ball thrown out of bounds is recovered by player nearest it.

A ball caught by a corner goalie and an opposing player simultaneously goes to the corner goalie.

Play in 2 periods of 10 minutes each.

Change courts at end of first period.

Scoring:

A point is scored when the ball is caught by a corner goalie before it touches the ground.

Note: Passing the ball between players on the same team allows for participation of all players.

LEAD UP GAMES

GRADE 6

Basketball Half-Court

Organization:

Half of a modified-size basketball court. The gym can be divided into 3 or 4 basketball courts, providing 2 half-court games on each court.

Player Position:

Two teams of 3 players each, one of which consists of forwards and the other of guards. Forwards and guards take positions at the center line and to the right and left of the basket. Forwards advance the ball from center line to basket, to shoot for a goal. Guards advance the ball away from basket to the center line.

Game:

Game begins with a throw to the center forward, who passes to a teammate and then runs from center circle to assist in advancing ball to a basket, until a goal is made. Two points are scored for each goal made. After a goal is made, a guard takes the ball outside the end line and passes to another guard, to advance the ball to the center line. Two points are scored when a guard steps on the center line with the ball. After a guard has scored, ball is put into play by a throw to the center forward standing in center circle. The team with the most points at the end of the game is the winner.

Note: At half-time, the guards become forwards and the forwards become guards.

Rules:

All basketball rules apply; ball handling, tie balls, out of bounds, free throws, violations, and fouls.

Penalties for violations and fouls are imposed according to the official basketball rules.

A penalty for a violation is loss of possession of the ball. Ball is taken out of bounds at the side lines, except when a player with the ball, or the ball, goes out of bounds over the end line. Ball is then put in play at the end line.

A penalty for a foul is one or more free throws awarded to the opposing team.

zig-zag position, about 5' apart. Use ball the size of basketball.

Game:

Leader of each team throws ball to first player diagonally opposite. This player throws it to next player diagonally opposite. Play continues until last player is reached. Ball is then zig-zagged back to leader. Team that finishes first wins. Any player who fails to catch the ball must pick it up and return to original place before starting the play.

Zig-Zag Push Bounce Ball

Organization:

Same supplies and formation as Line Zig-Zag.

Game:

At a given signal, leader of each team passes the ball, using push bounce pass, to first player diagonally opposite. Play continues until last player is reached. Ball is then zig-zagged back to leader. Team finishing first wins. Rules are same as for Line Zig-Zag.

Competitive Catch and Pass

Organization:

Teams of 8 to 12 players, using ball the size of basketball.

Game:

The leader of each team passes the ball to the first player, who returns it to leader. Leader then passes ball to second player, and play continues until all have had a turn to catch and pass the ball. As soon as last player receives ball, leader runs to end of line and first player runs forward to become the leader and receive the ball. Game continues with all players moving one position to right each time leader is changed. When all players have had a turn as leaders, and the last player receives the ball, game is completed. Team finishing first wins. A player who misses the ball, picks it up and returns to place before resuming play.

Side Pass Ball

Same as Competitive Catch and Pass except that leader runs to head of line as soon as he/she throws the ball to first player, and last player runs forward to become new leader while all other players take a step to the left before passing the ball sideways to the end of the line.

Basketball Shuttle

Organization:

Players in teams of 8 to 12, in lines about 15' apart. Each team uses a ball the size of a basketball.

Game:

Leader of each team passes the ball to first player in opposite file and goes to end of the file. Other players in file move forward as first place is vacated. Play continues until leader returns to original position and catches the ball. Shuttle is then completed. Team finishing first wins. When a player fails to catch the ball, he/she must recover it and return to starting line before passing it.

Line Touch Ball

Organization:

Teams of 10 to 12, using basketball-size balls. Two parallel lines are marked on the floor, about 8' apart. Each team stands behind the line and faces center. One player from each team is in the center space.

Game:

Players pass the ball back and forth from one team to the other. Center players try to touch or intercept the ball. If a center player touches or intercepts the ball, he/she scores and then changes places with player who last touched the ball.

Rules:

Players must stay within their boundaries. Ball must not be thrown lower than the knees, or higher than the head.

Scoring:

Team scores a point each time a center player intercepts the ball. Team with higher number of points wins.

End Ball

Organization:

Two teams consisting of 12 to 20 players on each team, with a minimum of 4 end players on each side. Use a ball the size of a basketball.

Game:

Area is divided in to 2 equal courts. At the end of each, a base approximately 5' wide is marked off for the end players. Other players remain in

Basketball Modified

Organization:

Gym is divided into 3 or 4 small basketball courts. A line drawn in the middle of the court divides the court in half; one, the front court, for the forwards of a team; the other, the back court, for the guards. Lines are drawn to indicate restraining areas: a dividing line, a center circle, boundary lines on the side and end of the court, free throw lines, free-throw lanes.

Player Positions:

Game is played by two teams of 6 players each; 3 forwards and 3 guards. The players of each team should wear distinguishing colored pinnies. At the start of the game, players take positions in the half-court. Two center forwards stand in the center restraining circle, ready for the jump ball; guards are in position outside of the circle. The other forwards and guards take positions at either side of the basket.

Each team's goal is to advance the ball into its own basket to score, and to prevent the other team from scoring while shooting and from gaining possession of the ball. The team who has possession of the ball is on the offensive, while the team not in possession of the ball is on the defensive.

Note: All players must learn both offensive and defensive techniques.

Game:

The game is played in 2 half-time periods of 5 to 7 minutes each, depending upon the capabilities of the players. Game is started by a jump ball between 2 opposing players, in the half of the center restraining circle farthest from the player's basket. Players remain in the half-court assigned and may not cross the center division line. The ball is advanced by the players toward their own basket by passing, bouncing, throwing, batting, tapping, rolling or handing from one player to another.

Two points are scored when a basket is made from the field. This is called a field goal. One point is scored when a basket is made from the free throw line.

The game is won by the team scoring the most points within a specified length of time.

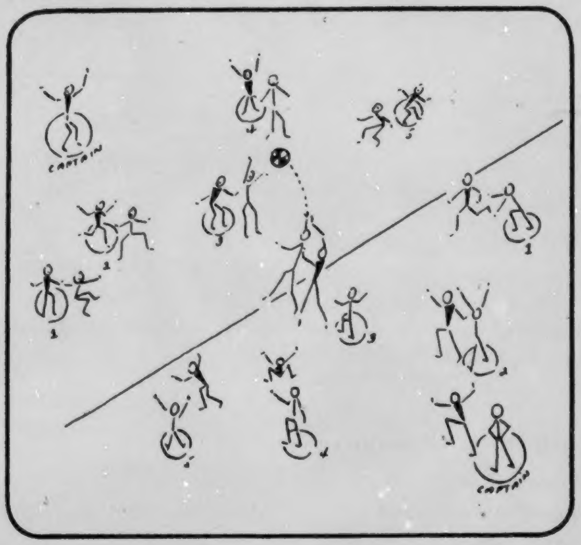
Rules:

All official rules apply to violations and fouls.

Captain Ball

Organization:

Five circles, 1½' in diameter, and a captain's circle, 3' in diameter, are drawn on the floor in each half of the playing space. Circumferences of circles are at least 10' from one another. The base players and captain stand in their respective circles. The guards take positions near base players in the opponent's territory.



Player Positions:

Two teams of 12 players each. Use ball size of basketball. Each team consists of a captain, 5 base players, and 6 guards.

Game:

Ball is put into play by a toss-up in the center, between 2 opposing guards. Each guard attempts to tap the ball to one of the team's base players or to the captain. When a base player gets the ball and throws it to the captain, a point is scored. The ball is tossed up again in the center. If the captain is too closely guarded, the ball may be passed consecutively from base player No. 1 to No. 5, or from base player No. 5 to No. 1, in order to score a point. The guards, moving freely in the opponent's territory, try to intercept the ball and pass it to one of their team players. After each 5-minute period, the captain and base players change places with the guards. The team with the higher score wins.

Rules:

The ball goes to the opposing team when:

- a player kicks, bats, snatches or holds the ball
- a guard runs with the ball or steps over the center line or into a circle
- a base player leaves his/her base (one foot must be in the circle)
- a captain leaves his/her circle (both feet must be in the circle)

One point is scored:

- when the captain catches the ball on the fly
- when the ball is passed in succession from base player No. 1 to No. 5, or from No. 5 to No. 1

Center Captain Ball

Organization:

Two concentric circles, diameters measuring 24' and 30'; 2 circles, 3' in diameter and 8' apart, within the smaller of the 2 concentric circles.

Player Positions:

Two teams with an equal number of players. Use ball the size of a basketball. A captain of each team stands within the 3' circle; a guard of the opposite team stands outside the captain's circle; the other players stand in alternate positions outside the rims of the 2 concentric circles.

Game:

Ball is given to the captain who wins the toss. Captain puts ball in play by throwing it to one of his/her teammates in the outer circle. Players attempt to pass ball to their captains, or any other player on their team. Any legal basketball pass is allowed. Opponents attempt to intercept the ball. Guards attempt to stop the ball before it reaches the captain. When captain catches the ball, a point is scored and playing positions are rotated. The ball is then put in play by the team that did not score. One point is scored for the team when the captain catches the ball; 15 points constitute a game.

Rules:

Captains may step out of their circles with one foot.

Guards must keep out of the captain's circles and within the 24' circle. All other players must stay behind their lines.

Designated players on outer circle are assigned to retrieve the ball when it is thrown beyond the outer circle of players.

Outer circle of players change places with those in the inner circle. After 5 points have been scored, new captains and guards are selected.

Competitive Foul Shooting

Game:

Two teams, of 8 to 12 on each team, line up about 3' behind the foul line. Use ball the size of a basketball for each team. At a signal, leader of each team shoots for the basket from the foul line, recovers ball, places it on the foul line, and goes to the end of the team. Game continues until each player has had a turn. A point is scored for each basket made. The team scoring the highest number of points wins.

Note: Game may be played with more than 2 teams at each goal, using all available goals. Change positions of foul line to meet ability of the group.

Competitive Goal Shooting

Game:

Teams of 8 to 12. Each team stands in a semicircle about 10' in front of a basketball goal. Use ball the size of a basketball. First player on the right of each team shoots for a basket, recovers ball, shoots again, passes ball to next player, and then returns to original position. A point is scored for each goal made. After all players have had 2 trials, first player takes a place at the other end of the line, and all other players move 1 place to the right. Game continues until players return to their original places. Team with the highest score wins.

Line Basketball

Player Positions:

Two teams of 15 to 20 players are lined up behind the side lines of basketball court and face each other. First 3 players from each team become end players. All others are side players. End players stand on the end line, to the right of their team under their basket, and guard their opposites. Use ball the size of a basketball.

Game:

Start by tossing the ball to an end player who dribbles or passes it to an end or side player on his/her team. Side players may catch and pass the ball, and must remain behind the side lines. End players may dribble and shoot, and have freedom of the court. After a goal is made, positions are rotated. End players go to the end of their teams, and the first 3 side players become new end players. Game continues by tossing the ball to team that did not score. Two points are scored for each goal.

Rules:

The ball goes to a side player of the opposing team when players dribble the ball more than 3 times; snatch, hold, run, or walk with the ball; step over the lines.

A ball out of bounds is recovered by the side player nearest to it.

Shooting Relay

Player Positions:

Teams of equal numbers in a file. Use a basketball.

Game:

Relay teams of equal numbers stand in file formation behind a starting line. Leader, holding the ball, stands to either the left or right side of basket or target. At a signal, first player in line runs toward basket, receives a pass from the leader, shoots once, recovers ball, passes to leader, and runs back to the left side of the starting line, touches the next player, and takes a position at the end of the line. Relay continues until all players are back in their original places.

Score 2 points for each goal made; 2 points for relay team finishing first. Team with highest score wins.

Note: At completion of each relay race, leader takes the number 1 position on the team and the last player moves up to leader position at the basket.

SECTION 2: FLOOR HOCKEY

GOALS

- To be able to identify the parts of a hockey stick.
- To develop the ability to dribble, pass, and stop the puck along the floor. (See Appendix p. 272.)

PROCEDURE

Skills	*Exploratory Questions*
Passing, stopping, hitting the puck with the hockey stick	How can you move the puck along the floor with your hockey stick? Can you change the direction of your puck as you hit it? In how many directions can you move it while keeping it ahead of you?
	Guided Discovery Questions
Hitting the puck	Can you hit your puck through the space between the cones or markers? How hard can you hit the puck without hitting it into the air?
Passing the puck	Can you stop and return (pass) the puck that your partner has shot to you?

Stopping the puck	Can you from either side, stop the puck from getting into the goal?
Blocking the puck	Can you block a puck with your hand or body?

	Skills Refinement Questions
Holding a hockey stick	Are you using your lower hand to push the stick forward as you pass the puck? Are you starting your stroke with the stick facing the direction of the pass? Is your hockey stick in contact with the puck as you start? Are you tilting the stick over the puck as you stop it? Are you holding the goalie stick in the middle of the shaft? Are you keeping your eyes on the puck? What is [Mary] doing with her hockey stick as she passes that you have forgotten to do?

EVALUATION

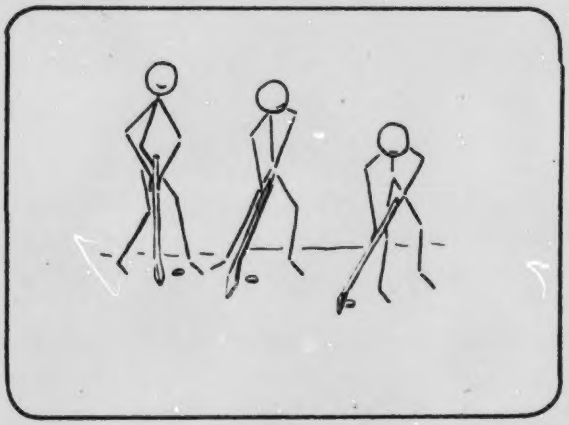
- Have you provided opportunities for exploratory experiences in moving and stopping the puck?
- Have you encouraged safety in play?
- Are the children able to correct mistakes?
- Can you re-question to achieve better performance?
- Have you used demonstration to encourage keener observation and the improvement of a skill?
- Have you introduced competition at a time when children have had success with skills?

SKILLS ANALYSIS

GRADE 5

Holding the Stick	Hold the stick in a relaxed finger-grip position, with thumbs pointing towards the blade. Hands are 10-12 inches apart, while arms extend comfortably away from the body. Blade rests on the ground. Eyes are always on the puck.
Dribbling the Puck	Puck is kept in front and ahead of the right foot (for right-handed players). Body faces forward, slightly crouched over the puck. Puck is tapped by pulling backward with the left hand while the right hand acts as a fulcrum. Puck is tapped every second or third step.

Receiving the Puck



Run with stick on the floor, and place blade perpendicular to the direction of the oncoming puck. As puck contact is made, tilt stick over puck and give slightly as puck settles onto blade. Oppose with the bottom hand, gradually stopping puck.

The Sweep Pass and Shot

Stroke is started with stick facing in direction of the pass and in contact with the ball. The top of the stick is slightly ahead of the blade. Both arms move forward, sweeping the stick along the ground. When the arms come to the limit of their reach, the stick is used as a lever, the left hand pulling back and the right pushing forward. The sweep shot is exactly the same, except that the puck is hit towards the goal instead of to another player, as in the pass.

GRADE 6

Goalie Technique

Grip stick with one hand in the middle of the shaft. Move from side to side and block the puck in any possible manner. Use hand and body, as well as stick, to block the shots.

SKILLS APPLICATION

SQUAD ACTIVITIES

GRADE 5

Hold the Stick

Five students in a circle; each student takes a turn to demonstrate the correct way to hold a hockey stick. They must explain what they are doing as they are demonstrating the skill.

Dribble Course

An X is marked on the floor 50' in front of four parallel lines. Each player must dribble the puck around the X and back to his/her squad. As a player's skill increases, so can the speed at which he/she travels.

Sweep the Floor

Twenty-five circles are cut out and taped to floor. A puck is placed on each circle. Eight students are given sticks and must move from one circle, and, practicing the sweep pass, try to place the puck as close as possible to another circle.

After one minute, pucks are placed on their original places; then the next group of players begins.

Arrange circles in line horizontal to the goal to practice goal shots.

Line Passing

The class is arranged in two parallel lines, 30' apart. Players practice passing puck forward to person opposite them, continuing back and forth.

Sweep Pass to Targets

Various objects, such as cones, rings, tire, etc., are scattered on gym floor. Students practice hitting their pucks with hockey sticks (sweep passing) to the various objects.

SQUAD ACTIVITIES

GRADE 6

Goalie Practice

Use as many nets or goals as possible and practical. The students rotate being goalie, while the other students try to score a goal while shooting from 20'.

Partner Goalie

Players work in groups of two. One is the goalie, while the other shoots the puck toward the goal in various directions, heights, and speeds. The goalies must try to block these shots. After three goals, partners switch positions.

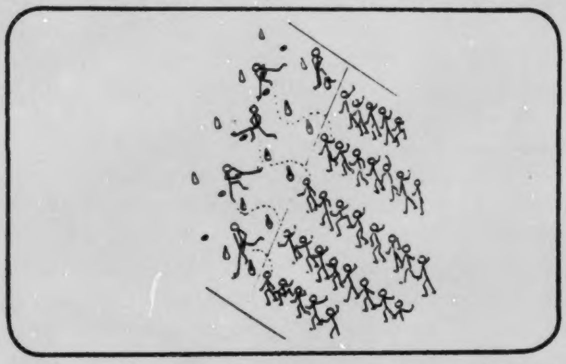
LEAD-UP GAMES

GRADE 5

Dribbling Obstacle Course

Organization:

Eight players in line formation. Use hockey sticks, pucks, traffic cones, pins, rings. Each team has its own obstacle course, consisting of traffic cones, rings, bowling pin sets.



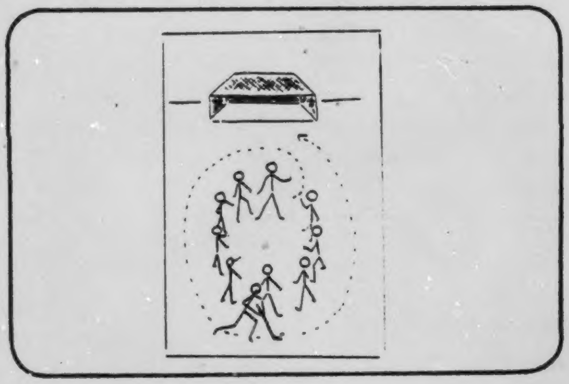
Game:

On the word "Go," first player on each team must pick up the stick with a proper grip and dribble the puck through the course. The first team finished receives a point. Five points wins the game.

Circle Dribble Relay

Organization:

Eight to ten players in circles, each wearing an assigned number. Players use four sticks, pucks, and goals.



Game:

When a player's number is called, he/she must dribble the puck around the circle once, then dribble the puck to the goal. Then the player runs back to circle and sits down. The first circle to do this ten times is the winner.

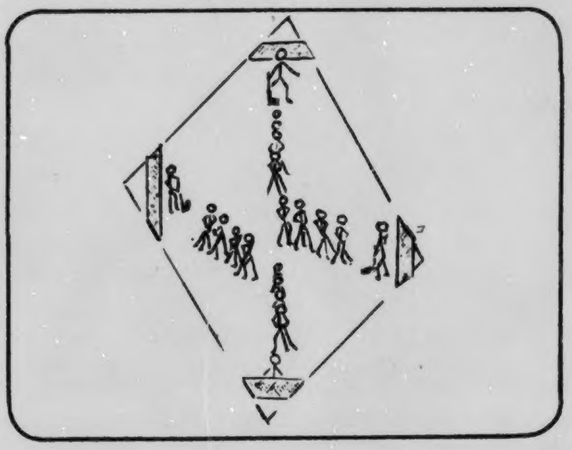
Keep Away

Organization:

Four groups of five players each use four nets (goals), four pucks, and 20 hockey sticks.

Player Position:

Each group is stationed in one of four corners of the gymnasium. Each station has one goalie (defense player), four shooters (offense players), and one net or goal area. Each player has one stick. One puck is allotted to each station.



Game:

Object is to score or to prevent a goal in a one-minute period. Game begins with first shooter attempting to shoot puck into goal, while goalie tries to prevent shooter from scoring. Two points are awarded to shooter who scores a goal. If shooter fails to score within a minute of playing time, goalie receives two points.

Play continues until each shooter has a chance to score in the one-minute period. When a goalie achieves six points, a new goalie is selected from group of shooters. Original goalie then becomes a shooter. During play, shooters and goalies try to use all hitting skills — offense and defense — they have learned.

Line Hockey

Organization:

Any number of players can play, using two sticks and one puck.

Two teams line up along their respective goal lines. Players on each team are numbered consecutively. If there is an extra player on one team, someone on the other team is given a second number.

Game:

Leader calls a number, and players whose numbers are called run to the center where sticks and puck have been placed. Each picks up a stick and attempts to dribble puck to opponent's goal. Play continues until a goal is scored.

Note: As skill increases, call two or more numbers at once. (More sticks must be supplied for this.) Or, add or stubtract two numbers, and students with resulting numbers become the players.

LEAD-UP GAMES

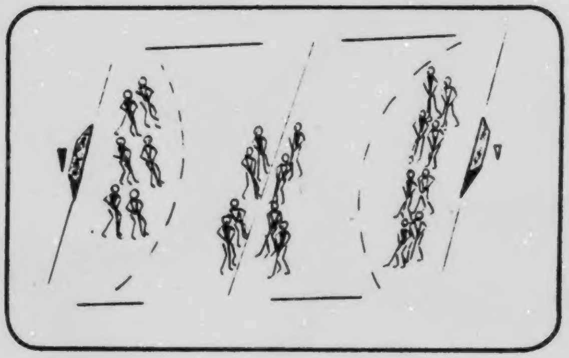
GRADE 6

Zone Hockey

Organization:

Players are located in preset zones which they are not allowed to leave. Every one to three minutes, the players are rotated to a new zone to gain experience in all positions.

There are six one-to-three-minute periods, depending on time available. Players rotate to a new zone each period, playing each of the three positions, center, forward, and defense player, twice.



Game:

Play starts with a face-off at the center line, and resumes there when a goal is scored or the puck goes out of bounds, or a rule is broken. One point is awarded for each goal scored, and the team with the most points at the end of six periods is the winner.

Floor Hockey

Organization:

The smooth indoor or outdoor playing surface area should be twice as long as it is wide, with clearly-marked boundaries and center line.

Players use 24 hockey sticks, modified for game; two pucks. There are four teams, two on each half of a basketball court.

Standard game is played with two teams of six players each: a center, two forwards two defense players, and a goalie. If there are more than twelve players, split them into three or four six-player teams, rotating them by playing time or whenever a goal is scored.

Player Positions:

Two forwards — Play offense only from center line forward. They should learn good passing techniques.

Two Defense Players — Play defense only from center line back. Team work between the two is important. They should always face the puck, and never face their own goal with their backs toward the play. They should remain in their own zone.

Center — Plays full court, both offense and defense. Center needs to be fast and agile.

Goalie — This is the most difficult job on a hockey team. Crouching position is the most effective. Grip stick with one hand in the middle of the shaft. Move side to side, and block the ball or puck any possible way. Use hand and body, as well as the stick, to block shots. Use of a glove is recommended. If the puck or ball is caught, pass it off to the side to another player on the same team.

Game:

Game is played in three 10-minute periods. A goal is scored (one point) when a player hits, sweeps, or pushes the puck or ball directly into the net with his/her stick or deflects it off a teammate or a defensive player into the goal. A player may advance the puck or ball with his/her feet, but cannot kick it directly into the net to score. If a player kicks the ball and it deflects off a defensive player into the goal, the goal will be allowed. If a defensive player shoots or kicks the ball into his/her own net, the offensive team shall be awarded a goal. The ball may not be thrown into the net to score a goal.

Rules:

Play the puck or ball, not the opponent.

Sticks must be carried and used below the waist; never raised above.

Body checking is forbidden.

Players should anticipate the movement of the puck or ball. Play is continuous. Players should be in constant movement. If ball or puck goes outside the boundary lines of the playing surface, the last team to have contact with it loses possession. Play is resumed where the ball or puck went out of bounds. If there is a question as to which team had contact last, a face-off is called at the center line.

Penalties should be imposed for high sticking, checking and slashing, interference, and charging and butt ending.

SECTION 3: FOOTBALL

GOAL

To have children develop facility in executing forward pass, punt and catch. (See Appendix p. 274.)

PROCEDURE

Skills	*Exploratory Questions*
Proper grip	In how many ways can you throw a football? How can you kick a football? How can you catch a football?
	Guided Discovery Questions
Throwing forward pass	Holding the ball with two hands, can you raise the ball behind the ear while keeping fingers on the laces? While holding the ball in your throwing hand, can you point at a target with the other hand? Without letting the ball go, can you move the ball forward, pointing it at the target? Can you stand sideways and step in the direction in which you wish to throw and then throw? Can you spiral the ball by letting it roll of your fingertips?

	Guided Discovery Questions
Catching	Where can you put your hands to be ready to catch the ball? How much space will you need for the ball? What can you do to keep the ball from slipping out of your hands when you catch it?
Punting	While keeping your legs straight, can you raise your foot ahead of you, with your toes pointed straight? While keeping your leg as straight as possible, can you swing it back and forth? . . . as high as possible? . . . Can you swing the other leg? While holding your hands out straight in front of you, can you bring your foot up to touch them? Can you get your hands to touch the top of your foot (instep)? Starting with your kicking foot, can you take two steps forward and lift your leg ahead of you, while keeping it straight? How high can you lift it after stepping twice? While remembering to take two steps first, how high can you lift your foot to meet your hand? . . . Can you make your foot and hand meet at a higher point? Can you hold the football in front of you with your arms straight? While standing on your space, can you kick the ball out of your hand, using only the top of your foot? . . . Can you do that again? Can you take two steps forward, leading with the kicking foot, and kick the ball out of your hand again? Can you take two steps forward, drop the ball, and kick it before it hits the ground? . . . Can you kick it higher? . . . further?
	Skills Refinement Questions
Catching	Can you let your fingers relax as you meet the ball? Can you keep your fingers spread? Can you make a pocket for the ball with your hands? Can you pull the ball to your body as soon as you catch it?

Punting	Can you use your instep instead of your toe to kick? Can you watch the ball as it drops to meet your foot?
Throwing	Can you use your last two fingers, instead of your thumb, when you throw?
Passing	Can you get the ball higher than your shoulder as you throw?

EVALUATION

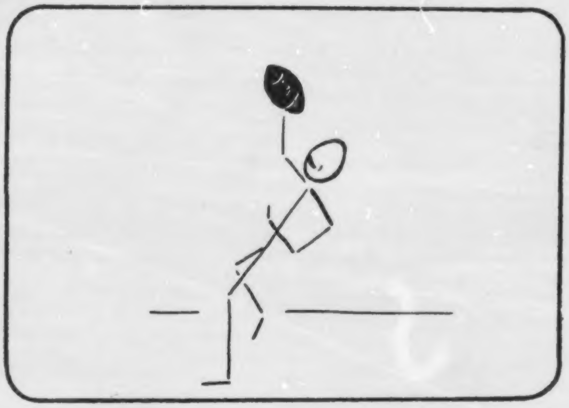
Is each student:

- controlling the ball with both hands?
- keeping the last two fingers of throwing hands on the laces?
- raising the ball behind one ear before throwing?
- pointing opposite hand in the direction of the pass?
- pointing lead foot at target?
- coordinating eye, hand, and foot for the punt?
- using the top of the foot rather than the toes?
- balancing well as the leg and foot are raised to reach the ball?
- straightening the kicking leg?
- able to contact the ball before it hits the ground?
- keeping eyes on the receiver when passing the ball?
- following through as the ball is released for the forward pass?

SKILLS ANALYSIS

GRADE 5

Passing overhand

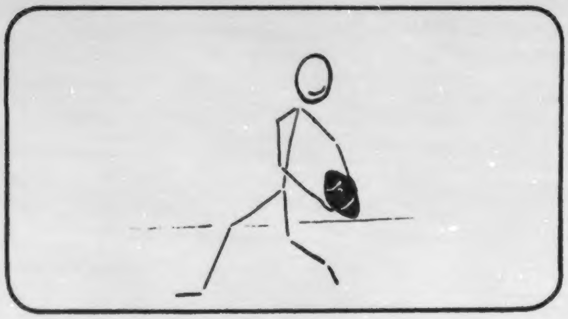


End of ball is placed between thumb and forefingers, with fingers spread apart. Some of the fingers may be placed across the laces, according to size of child's hand

Body is balanced, with left foot forward. Ball is brought directly back over shoulder, close to head behind the ear, and released with a downward snap of the fingers and follow-through of the arm.

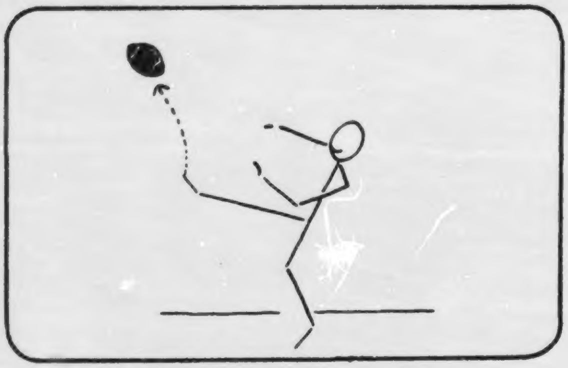
Vary distance of pass according to player's ability. Start with the shorter distance for beginners, and gradually increase distance as skill develops.

Catching



Receiver spreads fingers to form a pocket to receive the ball. Eyes must be kept on the ball. As ball reaches the fingers, hands and arms give with the impact, allowing ball to nestle into pocket formed by the hands. Ball is brought into body immediately after the catch.

Kicking the Punt



Ball is held between the hands, with left hand at the side and right hand underneath. Kicker steps forward on right foot, and then on left foot. Ball is dropped vertically and kicked with right foot.

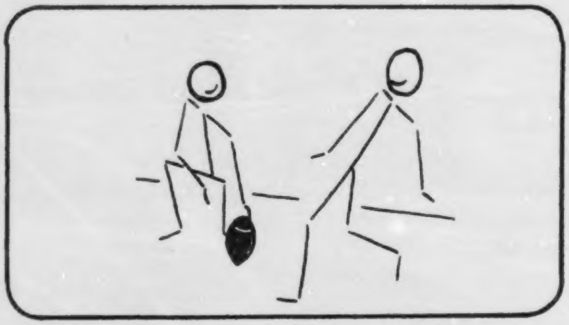
When kicker pushes off into kick, arms are raised outwards and upwards to get more power and to maintain balance.

Kicking leg is swung from hip in perpendicular arc, to meet ball about 2' from the ground. Knee is locked as foot meets ball. Toes are extended on follow-through.

The outside part of the instep makes contact with center of the ball.

GRADE 6

Place Kick



Place kick is made from a fixed spot on the ground. Kicker steps off 2½ normal walking steps from ball. This is the starting point.

Holder places his/her left knee on the ground, (right-footed kicker), and holds ball in position.

Kicker begins approach as center snap is taken; and as the left foot is set for a solid foundation, the kicker cocks right leg back at knee at an angle of about 45 degrees. Ankle is locked at right angle position, with toes locked at right angle to foot.

Body is stooped over ball, and at point of contact with the ball the knee is straightened by following through. Eyes are kept on ball at all times.

Catching a Forward Pass	When running out for a forward pass, receiver must learn to keep eyes on ball as it is coming. Ball is caught in hands and then brought into body. Vary pass-catching pattern. Have receiver go straight; go straight and cut left; go straight and cut right.

SKILLS APPLICATION SQUAD ACTIVITIES

GRADE 5

Passing at Target

A 2' square, 4½' above the ground, is marked on a wall or net. Starting line is drawn on the floor, 10' to 15' from the wall. Children form a single line, facing target. Each player is given 3 trials to pass at target, using overhand pass. As skill improves, increase distance from the wall.

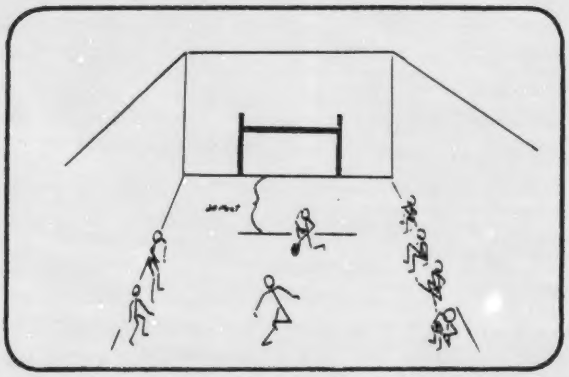
Kicking for Distance

Distances are marked off at 10, 15, and 20 yards from a starting line. Students take turns punting ball for distance. After punting, child becomes retriever for next punter.

GRADE 6

Over the Crossbar

Outline of goal post is marked on a wall. A line is marked on the floor 20' from wall. Each player takes a turn attempting to placekick the ball over crossbar line. Players take turns holding ball for kicker.



Run and Cut

Each player takes a turn running out for a forward pass. First time around, each player will run and cut to left. Second time around, each player will run and cut to right. Each player, in turn, will be passer for a round.

LEAD-UP GAMES

GRADE 5

Passback

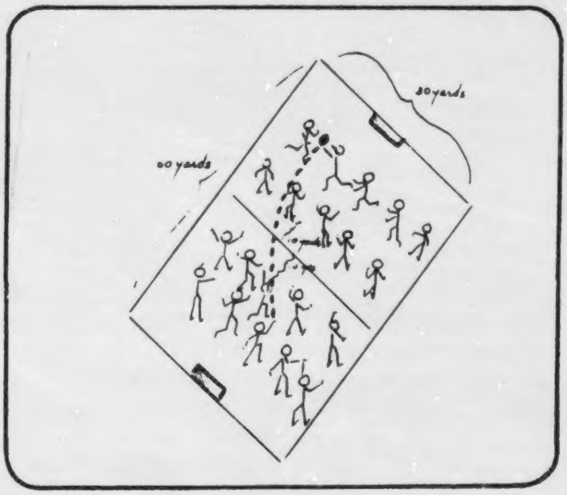
Organization:

Two teams of 8 to 12 players each, with football, in playing space 60 x 30 yards.

Teams face each other, each 10 yards on their side of a center line. Team winning toss can elect to pass or receive.

Game:

Player on passing team throws ball as far as possible to players on receiving team. Receiving



team then becomes passing team, throwing from point at which ball is caught. Play continues with each player taking a turn at throwing.

When a pass goes over opponent's goal line, passing team scores 6 points. After a score, team scored against starts ball in play from their starting line (10 yds. on their side of center line).

When a ball is thrown out of bounds, receiving (defensive) team throws from point at which ball is stopped (not touched).

Players may not interfere with another player who is attempting a catch.

Kickback

Same as passback, except that ball is kicked instead of thrown.

LEAD-UP GAMES

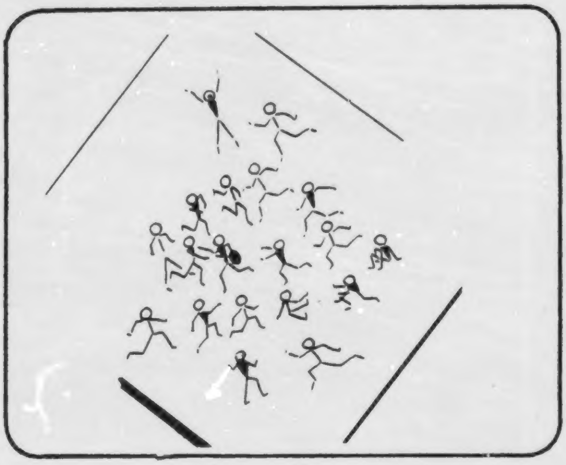
GRADE 6

Association

Organization:

Two teams of 4 to 8, with football, in playing space approximately 60 x 30 yds.

Teams face each other, 20 yds. on their side of center line. Team winning toss can elect to pass or receive.



Game:

Player on passing team throws ball as far as possible to players on receiving team. Receiving team then attempts to bring ball forward, in direction of opponent's goal, by running with it or passing it. Every player on offensive (receiving) team is eligible to handle the ball.

A player carrying the ball can run forward, laterally, or backwards. A pass can be forward, lateral, or back. Play is stopped when: player with ball is tagged; ball drops to ground; player with ball runs out of bounds; or pass is incomplete. Play resumes at point at which: runner is tagged; ball drops to the ground; player with ball runs out of bounds; or from where an incomplete pass is thrown. Play is resumed by the receiving (offensive) team throwing to its opponent.

Scoring:

Six points are scored when a player runs across opponent's goal with the ball, or catches a pass over an opponent's goal (touchdown).

Two points are scored for opposing team when a player in possession of ball is tagged behind his/her own goal line (touchback).

Rules:

Blocking is not permitted. A tag with one hand is sufficient. When a pass is intercepted, ball is still in play.

When play is stopped, ball is not put in play again until receiving team signals readiness.

Members of throwing team must be on line with, or behind, player who will throw off.

Members of receiving team can take any position in front of throwing team.

Teams line up on 20-yd. mark only after a score (touchdown).

After a touchdown, team scored on throws off from a point 10 yds. in front of their goal line.

Field Goal

Organization:

Two teams of 8 to 12 players, with football, in playing space 60 x 30 yds.

Two teams face each other, each 10 yds. on their side of center line. Team winning toss can elect to kick or receive.

Game:

A player on the kicking team kicks off (place-kicks) as far as possible to players on receiving team. Receiving team then becomes the kicking team, kicking from point at which ball is caught or goes out of bounds. Play continues, with each player taking a turn at kicking and at holding the ball.

Scoring:

Each time ball is kicked over end line and hits in fair territory, kicking team scores 3 points (field goal).

Rules:

Players on receiving (defensive) team must be at least 10 yds. from the kicker.

When defending against an attempted field goal, players on defense cannot go over the end line.

Players on the defense are permitted to jump and reach in an attempt to stop the ball.

SECTION 4: SOCCER

GOAL

- To have children develop sufficient manipulative ability in the execution of the soccer skills shown on skills charts for grades 5 and 6. (See Appendix p. 275.)

PROCEDURE

Skills	*Exploratory Questions*
Kicking	How many different ways can you move the ball without using your hands? How can you stop your ball without using your hands?
Dribbling	How many different parts of your foot can you use to move the ball?
Trapping	How many different parts of your foot might you use to stop the ball?
Heading	How can you move the ball with your head?
Blocking	How can you block the ball with your body?
	Guided Discovery Questions
Dribbling	Can you move your ball with the inside of your right foot? . . . your left foot? Can you move it along with control with the inside of your foot, while changing direction? Can you push the ball slightly ahead of you, using the outside and then the inside of your foot?
Instep kick	How far can you kick the ball ahead of you, using the instep of your foot?
Outside kick	Can you kick the ball, using the outside of your foot above the small toe?

Kicking	Can you kick a ball with the outside of your foot without losing your balance? . . . with the inside?
Inside foot trap	Can you stop your ball with the inside of your foot, so that it rebounds slightly?
Trapping	Can you stop your ball so that it rebounds slightly in another direction? Can you stop a bouncing ball with your leg . . . chest? . . . shins? . . . forcing it to the ground and then trap it with your foot?
Heading	Can your partner throw you a ball and you return it high in the air, using your head? Can you throw the ball into the air, hit it with your forehead before it bounces, and then catch it?
Throw-in	Can you hold the ball in the air with your palms at each side, and throw it to your partner?

Skills Refinement Questions

Trapping	Can you make a *V* between the sole of your foot and the ground, as you stop the ball? If you kept your eye on the ball when it stopped, would you have more control?
Heading	Can you get your feet off the ground, as you meet the ball in the air with your head?
Throw-in	Are your hands holding the side of the ball as you throw it to your partner?
Instep kick	Can you kick the ball farther if you straighten your leg while kicking?

EVALUATION

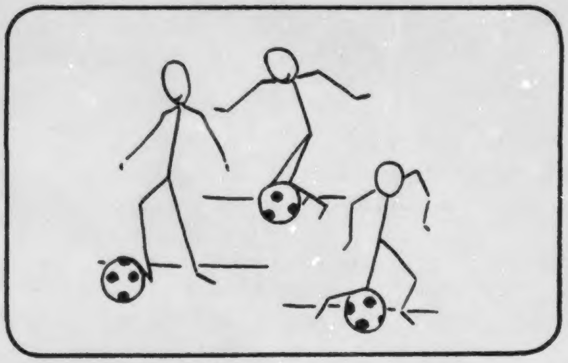
- Are you allowing sufficient time for exploratory experiences?
- Do children have adequate room while using their feet to maneuver the ball?
- Are they developing control with their feet?
- Do children understand the difference between an inside and an outside kick?
- Are you using wall space in developing soccer skills?
- Can students stop the ball with body parts other than feet and hands?
- Are you presenting sequential problems in developing a skill?
- Are children beginning to think of more ways to move and pass a ball without using their hands?
- Do children enjoy using their feet in moving the ball?

SKILLS ANALYSIS

GRADE 5

Trapping:

With foot	Sole of foot placed on ball, toes up, heel down.
With one knee	One knee bent over ball, trapping ball between knee and ground.



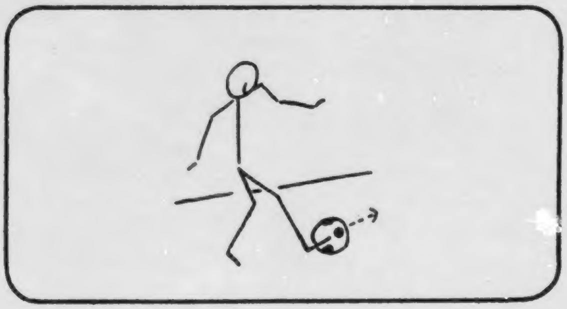
With both knees	Feet together, both knees bent over ball, trapping ball between knees and ground.

Dribbling:

Using inside of foot or toe	Ball advanced by series of short kicks every two or three steps.

Kicking with Inside of Foot:

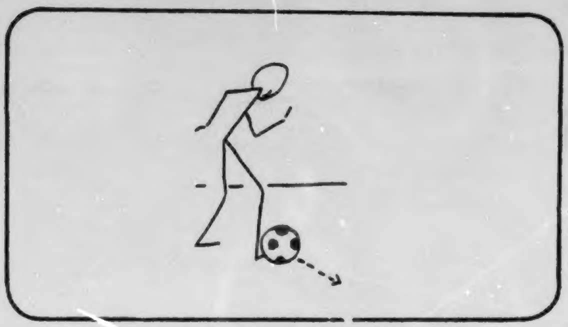
Starting position	Kicking leg raised diagonally outward and backward. Knee is slightly bent. Toe is pointed downward toward the ground. Weight supported on the nonkicking foot, alongside the ball. Eyes are on the ball. Arms are free at the sides.



Application of force	Kicking leg is swung diagonally across the body to meet the ball with the inside of the foot. The knee is straightened at contact.
Follow-through	Use a short follow-through of the leg in the direction of the kick. Length of the follow-through is limited by contact of body parts. Trunk leans slightly toward the direction of the kick.

Kicking with Outside of Foot:

Starting position



Kicking leg is raised diagonally forward toward the ball, knee bent. Toe is pointed toward the ground. Arms are free at the sides. Ball is in front of and outside of kicking foot. Body weight is supported on the nonkicking foot. Eyes are on the ball.

Application of force

Leg is swung sharply toward the ball. Outside of the foot meets the ball just below the center.

Follow-through

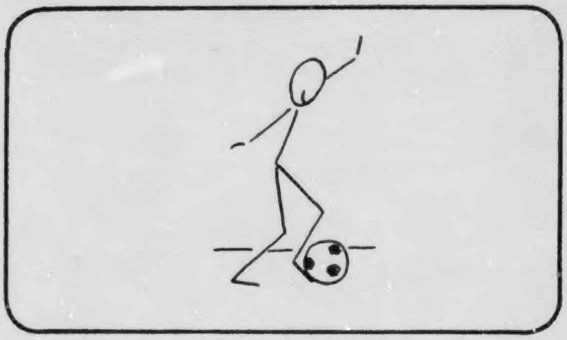
A slight follow-through of the leg, and the body leans toward the direction of the kick to aid in balance.

Kicking with Top of Instep:

Starting position

Kicking leg is swung back with the knee bent. Toe is pointed toward the ground. Body weight is supported on nonkicking leg. Arms are free at the sides for balance. Eyes are on the ball. Ball is in front of the player and slightly toward kicking foot.

Application of force



Entire leg, with knee slightly bent, is swung forward to meet the ball below the center. The top of the instep comes in contact with the ball. Additional force is added if the kick is preceded with a step or two.

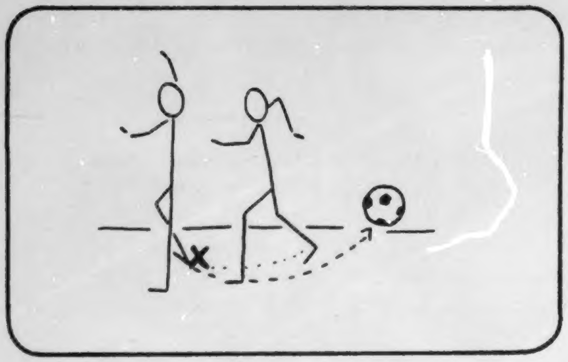
Follow-through

If a horizontal kick is desired, knee remains bent, and leg follows through in the direction of the kick.

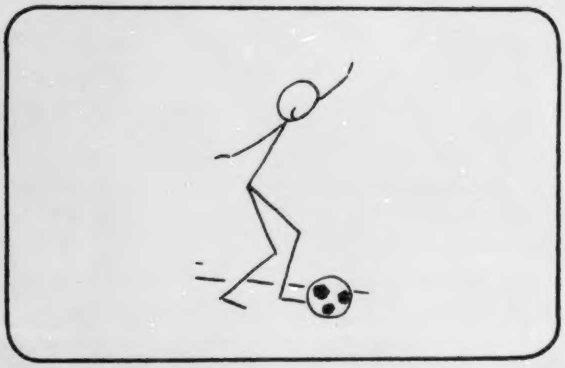
If a raised kick is desired, knee is straightened at moment of contact with the ball, and follow-through should be high.

Trunk is bent forward to maintain balance.

Kicking with Heel:

Starting position 	Kicking leg is raised forward with knee slightly bent. Heel is toward the ground. Body weight is supported on the nonkicking leg. Arms are free at the sides. Ball is 4" to 8" behind kicking foot.
Application of force	Kicking leg is swung backward so that heel meets the ball below the center. Knee is straightened just before contact with ball.
Follow-through	A slight follow-through is in the direction of the kick. Knee is bent on the follow-through. Trunk is inclined slightly forward to aid in maintaining balance.

Kicking with Toe:

Starting position	Kicking leg is swung straight back. Toe is pointed toward the ground. Knee is slightly bent. Arms are free at sides for balance. Body weight is supported on nonkicking leg.
Application of Force 	Kicking leg is swung forward forcibly. Knee is straightened at moment of contact with the ball. Ankle is flexed from the starting position, so that the toe points straight ahead at moment of contact with ball.
Follow-through	Leg follows through in an upward direction. Force of this kick lifts the player onto his/her toes, or even off the ground.
Passing	Use same skill as for the kick, but with less force. Keep passes short, to lessen risk of losing possession of ball.

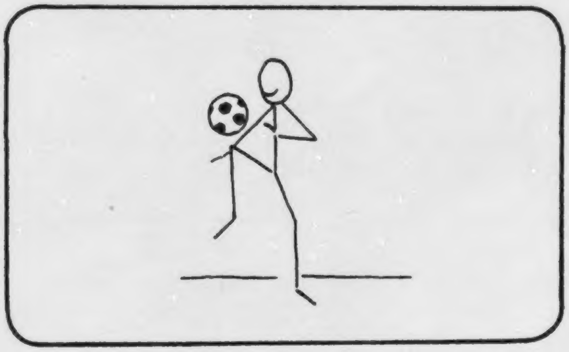
Blocking:

A ball in the air is better controlled by a player who can stop the ball with chest, hip, knee, or shoulder. The blocked ball should fall perpendicular to the ground, to be played again by the blocker.

With the chest

Note: Girls may fold their arms across their chests so that striking force of the ball is taken on the arms.

Action of the block is like catching a ball. Feet are in a forward stride position, knees bent, and body placed directly in line with the flight of the ball. When the ball strikes the arms (girls only) or chest, there is an immediate give with the body, a slight backward jump, and a bending forward of the trunk.



Timing of the give is important. The give occurs just as the ball comes in contact with the arms (girls) or chest, not before or after contact has been made.

With the hip, knee, shoulder

Ball is blocked in the same manner as with the chest. An instant give and body backing away from line of the ball's flight direction.

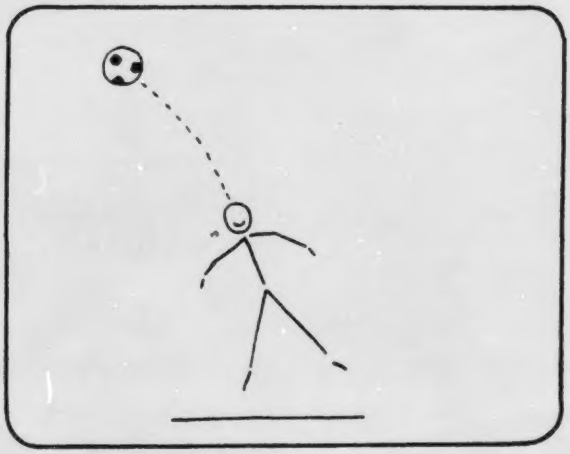
Tips

Keep eyes on the ball. Refrain from raising arms to meet the ball. Give, move backward, and bend over ball at contact. No forward movement of the body at any time. Bend the trunk forward to keep the ball in contact with the body longer for better control. Do not use hands and arms.

Heading:

Heading is a volley made with the head, just above the forehead. It is used when playing a ball that is either descending from a height or from a high bounce.

The player meets the ball by jumping forward in the air and heading the ball with a forward thrust. Arms hang loosely at the sides, but may be raised to assist in elevating the body into the air. Neck muscles are firm and rigid at impact. Body follows forward in the direction of the jump. Eyes should be kept on the ball.



Tips	Use a volleyball at first practice session. Toss ball high to player during practice, until both control and skill are developed.
Goal Tending:	Goalkeeper may bat, catch, fist, or slap at the ball. After stopping the ball, goalie should clear ball toward sidelines away from center of field by kicking the ball. Goalkeeper should stand about 3' in front of goal.
Playing a Rolling Ball	Goalkeeper drops to ground with right knee at right angles to left foot. Body is over the right leg, which acts as a barrier to prevent ball from rolling backward.
Catching a High Ball	Goalie jumps with both arms close together, hands close together, thumbs toward each other, and fingers outstretched. If ball is too high for catching, goalie should tip ball backwards over the bar.
Catching a Low Ball	Goalie springs forward with both arms outstretched and close together. Goalie's body should be placed directly in front of ball.

SKILLS APPLICATION
SQUAD ACTIVITIES

GRADE 5

Against a Wall

A line 20' long is marked on floor, 3' from a wall and parallel to it. Each player, in turn, runs along line at the same time kicking ball against the wall.

Between the Posts

A goal outline, 4½' x 4½', is drawn on a wall. A line is drawn 15' from the wall. Each player, in turn, attempts to kick the ball into the goal. After kicking, player retrieves ball and passes it to next player.

SQUAD ACTIVITIES
GRADE 6

Soccer Block

Circle or Line Formation:

One child acts as leader and throws ball to each player at chest, hip, knee or shoulder height. Each player attempts to block ball, using appropriate block. Last child to block becomes leader for next round.

Groups of Two or Three:

Using a volleyball, one player throws a looped ball to blocker, who dribbles and passes ball against the wall or to a third player. Positions are rotated.

Heading

Circle Formation:

A ball is tossed high to each player in a circle formation by leader in center; or ball is thrown across circle without a leader.

Line and Shuttle Formation:

Practice with students tossing a gently looped ball to player for heading the ball.

Groups of Two or Three:

Using one ball, first player tosses ball to second player, who heads ball to third player, who traps, dribbles, and passes to first player. All players rotate positions.

Goal Tending

Shuttle Formation:

Form an attacking line of players 10' from the goal, and a second line of players parallel to but outside the goal area.

First player on attacking line dribbles ball and shoots for goal, which first goalie attempts to block. Ball is passed to next player in opposite line, and each player goes to rear of opposite line.

Variation — Punching, Punting, Throwing

Two columns face each other 30' apart. Practice should alternate throwing, punching, and punting the ball.

Variation — Double Line

Shuttle Formation:

Two parallel lines, 10' apart, are formed facing the goal. Nearest line is 80' from goal line. Ball is passed diagonally from first line to a player in the second line, who then shoots for its goal.

Goalie attempts to stop the ball. Ball is thrown, punched, or punted back and next three players perform.

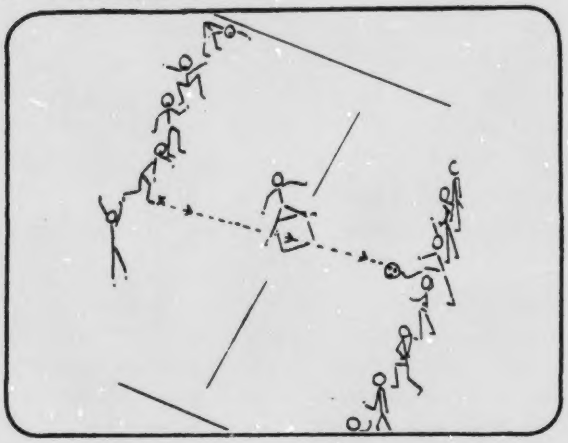
LEAD-UP GAMES

GRADE 5

Line Dodge Ball

Organization:

Two parallel lines of 8 to 10 players each, standing 20' apart with a 4' x 4' outlined space in middle. Rubber ball, volleyball, or soccer ball 10" in diameter is used.



Game:

One player stands in square. Other players (kicking the ball) take turns trying to hit player in box below the waist with ball. Player may dodge ball, but must keep one foot in box. When hit, player changes places with the one who hit him/her.

Line Soccer

Organization:

Double line formation: Lines of 5 to 6 players practice various types of kicks from a stationary position. Lines face each other for kicks with top of instep and toe, and one line should be behind the other for kicks with the heel. Players are in double column for kicks with the inside or outside of foot.

Circle Kick Ball

Organization:

Circle formation: Players stand 10' apart, in a circle. X starts ball and passes it to X2. Ball continues around circle until it is returned to the starter.

If passing clockwise, use inside of right foot or inside of left foot.

If passing counter-clockwise, use inside of left foot or outside of right foot.

Variation of Organization:

Diagonal line formation: Players are 15' apart. X starts the ball, passes to X2, who stops ball and passes to X3. When ball reaches last player, all face in opposite direction and ball is passed back again. This can be used as a relay with lines of equal numbers.

LEAD-UP GAMES
GRADE 6
Simplfied Soccer

Area:

40 yds. by 80 yds., a 5 yd. restraining line parallel to and on either side of center line; a 6' x 6' goal placed outside of each end line.

Player Positions:

Each player has a definite position. Team positions are forwards, halfbacks and fullbacks.

Forwards play offense, and advance ball to opponent's territory to score a goal. There are 5 forwards: left wing, left inner, center, right inner, and right wing.

Halfbacks feed the ball to the forward line and also play defense by covering the opposing team's forwards (left and right wings and center). There are 3 halfbacks: left, center, and right.

Fullbacks play defense by covering the opponent's left and right inner forwards.

The goalie defends the goal.

Game:

A center forward starts the game with a kickoff in the center of the field.

After kickoff, play begins by a player of either team who tries to advance the ball by passing down the field to the goal for a score.

Each goal counts 2 points.

Rules:

The basic rules are used. The start of the game, penalties, lineups, and formations can be developed throughout the game.

Out-of-bounds
Halfback kicks ball from sideline at nearest point where the ball was kicked out by opposing team.

Rolling by referee
Two opposing players send ball out-of-bounds; referee rolls ball back into play.

End line out-of-bounds (by attacking player)
Defending fullback kicks ball back into play from the ground at the point the ball went out.

End line out-of-bounds (by defending back)
Nearest forward wing kicks ball in from the nearest corner.

5 Yard Restraining Area
All players must remain 5 yds. away from out-of-bounds ball until ball has been kicked.

Fouls
- Unnecessary roughness
- Using hands or arms on ball (except goalie)
- Tripping
- Kicking
- Pushing
- Holding

Penalty
Free kick is given to nearest halfback at the spot where the foul occurred by the opposing team.

Players must stay 5 yds. away until after the kick is made.

SECTION 5: SOFTBALL

GOAL

- To have children develop sufficient ability in the execution of the softball skills shown on skills charts for grades 5 and 6. (See Appendix p. 276.)

PROCEDURE

Skills	*Exploratory Questions*
Throwing	In how many ways can you throw your ball to the wall? . . . to a partner? . . . in the air? How can you catch a ball that you have thrown yourself? How can you throw a ball that you pick up from the ground? How can you throw from below your waist? . . . above your waist? What can you do to have your ball travel high in the air? . . . travel far?
Batting	How can you bat your own ball? How can you bat a ball that your partner throws to you?

Running	Can you run the bases?

Guided Discovery Questions

Pitching	Can you hit the target on the wall with your ball, throwing overhand? . . . throwing underhand?
Fielding a grounder	Can you catch a ball that your partner throws across the ground? Can you throw the ball across to your partner?
Batting	Can you bat a ball high into the air? Can you bat a ball so that it bounces along the ground?
Running bases	How fast can you run the bases and touch each one?
Pitching	Can you throw an underhand ball so that it reaches your partner between waist and knees?
Throwing for distance	How far can you throw a ball? Can you throw an almost straight ball from 3rd to 1st base?
Catching	Can you and your partner catch a ball that each of you throws high into the air?

Skills Refinement Questions

Catching above the waist	Can you cup your hands with your thumbs touching, as you catch the ball?
Catching below the waist	Can you cup your hands, with your little fingers touching, as you catch the ball?
Pitching	Can you keep your arms parallel to your body as you pitch your ball?
Batting	Can you hit the ball with the bat, halfway between the hands and the tip of the bat? Can you swing the bat parallel to the ground as you hit?
Fielding a ground ball	Can you bend your knees as you catch the grounder next time?

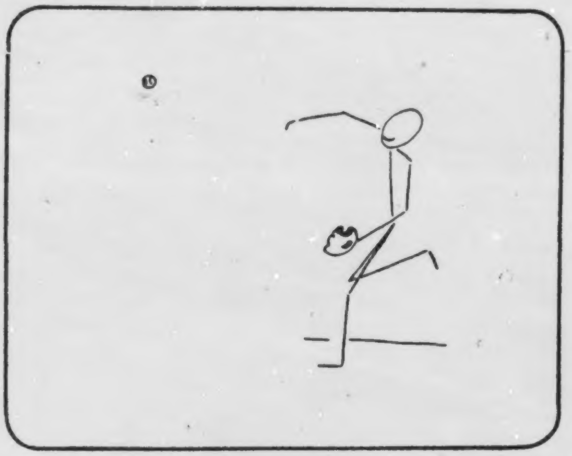
EVALUATION

- Are you providing adequate time for exploration and experimentation in throwing, catching, batting, and fielding a ball?
- Are you encouraging safety in play and in batting?
- Are the children learning how to correct their errors in developing a skill?
- Are you using demonstration of a skill as a teaching technique when the child will benefit most?
- Are you able to recognize poor execution and help the child refine it through questioning?
- Are you introducing competition only at a time when children have success with skills?

SKILLS ANALYSIS

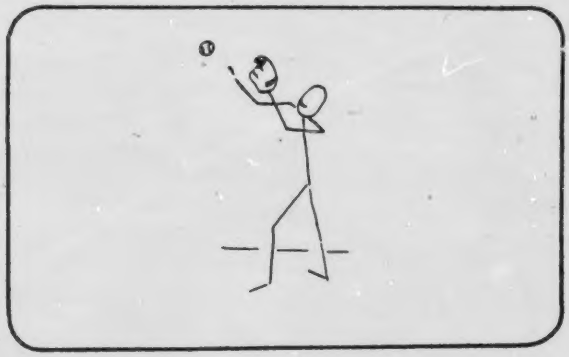
GRADE 5

Throwing



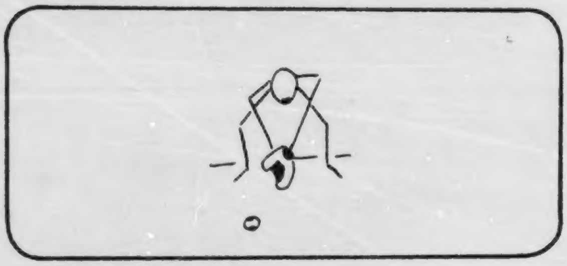
The throw is a natural overhead motion. Smooth throwing results from sensing the natural rhythm of the motion. As accuracy improves, speed and distance increase.

Catching above the waist



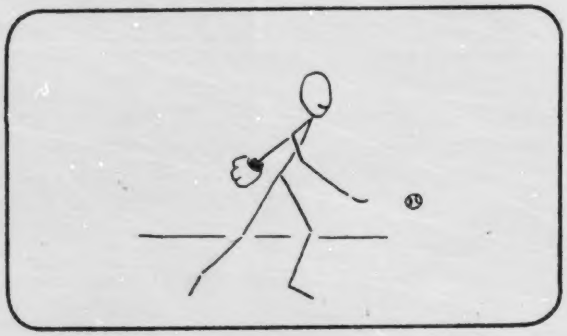
Two hands are used in catching the ball. When ball is caught above the waist, hands are cupped, with thumbs touching each other.

Catching below the waist



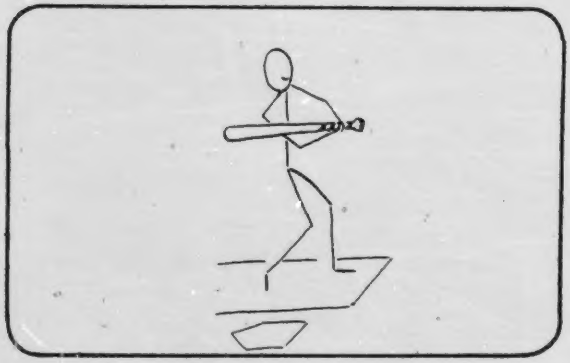
When the ball is caught below the waist, hands are cupped with little fingers touching each other.

Underhand pitching



Pitcher must come to a stand with both feet on pitching plate. Pitcher may then step forward with one foot, but other foot must be kept in contact with plate until ball has left the hand. Delivery is legal only if arm swings parallel to body, with a full arm swing following through.

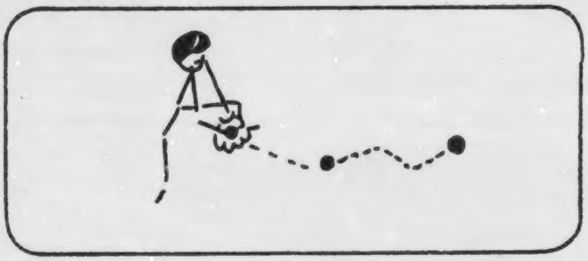
Batting



Bat is held with both hands, left hand near the end and right hand just above it. Batter (right-handed) stands to left of home plate, facing it, with feet 8" to 10" apart, and 6" to 8" away from plate. Bat is drawn back behind right shoulder. Head is turned toward the pitcher, and eyes are kept on the ball. Bat is swung forward in a horizontal plane while batter steps toward ball and shifts weight to left foot. For a left-handed batter, "right" and "left" should be interchanged.

It is important to swing parallel to the ground, and to hit the ball with the bat at a point halfway between the hands and the tip of the bat. After hitting ball, bat should be dropped, not thrown, on a mat placed near home plate, outside the field line. Players waiting to bat, and all spectators, should be far enough away from base line to be out of danger from a batted ball.

Fielding a ground ball



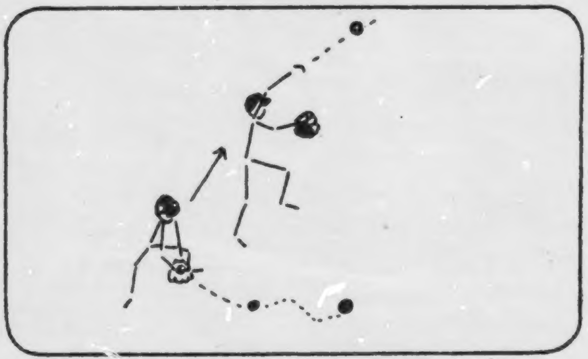
Player is in a crouching position, with knees bent and both hands stretched forward and cupped toward ball. Beginners need to learn to judge speed and direction of the ball and how fast they will have to run in order to reach it. Ball should be caught on highest bounce. As soon as ball is caught, player should be ready to throw it. Fielding and throwing quickly follow each other.

Note: Players must be careful to avoid being hit by the ball.

SKILLS ANALYSIS

GRADE 6

Fielding and throwing a ground ball



A starting line is drawn on floor, 30' from wall in front of target. Squad is lined up behind starting line. One player, the leader, stands to side of target facing the squad.

Leader throws a ground ball to first player, who fields and throws it, aiming at target. Each player is given 3 trials. After a player has thrown, the leader goes to end of squad and player becomes the leader.

As skill improves, player catches ground ball and throws it back to leader. Each player gets one chance to field and throw. A new leader is selected after each player on the squad has had a turn.

Note: Leaders must be careful to keep away from target when it is being used.

Fielding a fly ball to the outfield

When fielding a fly ball hit to the outfield, judgment is an important factor. If the ball is hit high and fairly deep, fielder should attempt to catch it on the fly. If ball is hit low and short, fielder should attempt to catch it after a bounce.

Throwing to home plate from the outfield

When throwing a ball to home plate from the outfield, fielder can choose to relay the ball in (throwing to another player who, in turn, will throw to home plate), or player can attempt to have the ball reach home plate on one bounce.

SKILLS APPLICATION

SQUAD ACTIVITIES

GRADE 5

Throw and Catch

A line is drawn on the floor, 10' from wall and parallel to it. A player standing behind the line throws a playground ball against the wall, catches ball on rebound, and throws again. Player may run in to catch the ball, but must return to line before repeating the throw. Each player is given 3 trials.

Pitching at Target

A rectangle 15" wide, 30" long, and 16" from the ground is marked on a wall or mattress. A starting line is drawn on floor, 10' to 15' from the wall. Each player is given 3 trials to pitch at target, using the underhand pitch. As skill improves, distance from wall increases.

Batting Practice

A home plate is marked on the floor, and a pitcher's box is drawn 15' from home plate. First player on squad is the fielder; second, the pitcher; third, the batter. After batter has had 3 successive turns at bat, that player becomes pitcher; pitcher becomes fielder; fielder goes to end of the squad. This rotation continues until all on the squad have had a turn at bat.

SQUAD ACTIVITIES

GRADE 6

Softball Shuttle

Two parallel lines are drawn 15' apart. The squad, divided in half, stands in file formation, facing each other behind starting lines.

Leader of each group passes ball to first player in opposite file, using either underhand pitch or overhand throw, as directed. Leader then goes to end of file. Other players in file move forward as first place is vacated. Throwing continues until leader returns to original place. A player who fails to catch the ball must recover it and return to starting line before throwing it.

Double Play Practice

A double play is a defensive play in which two offensive players are put out as the result of continuous action by fielders.

Score one point for defensive team for double play successfully completed; one point for offensive team if runner is able to get to base safely. Practice begins with runner on first base.

Player Positions

Infielders
First base player
Second base player
Third base player
Shortstop
Catcher
Pitcher

Batters
Batters line up to left of home plate

Player Functions in Double Play

Batter throws a grounder into infield and runs for first base.

Runner on first base runs for second base.

Fielder fields ball, throws to second; second base player touches the base and then throws to first base for the double play.

Shortstop throws to second base, or covers second for throw from second base player who has fielded ball away from base.

Third base player throws to second base.

Second base player fields the ball, touches second base and throws to first base, or throws to shortstop who is covering second base,

or

runs to second base to receive ball from a fielder, touches base, and throws to first base,

or

tags the runner from first base when batter is out at first base.

First base player fields the ball, tags the runner going to second base, then touches first base,

or

if the runner can't be tagged close to first base, touches first base and quickly throws to second base where the second base player has to tag the runner for the double play.

Catcher backs up the first base player when a double play is started at second base.

LEAD-UP GAMES

GRADE 5

Hit and Run

Organization:

Form 2 teams of 11 or more players, each team having a catcher, pitcher, base player, and fielders; use area 40' long and 30' wide. Playground ball and bat are needed.

Game:

One team is in the field, with base player, pitcher, and catcher at designated places, and fielders evenly distributed in side lanes. The other team is at bat and is lined up at side of home plate. Players are numbered for batting.

Pitcher throws an underhand ball to batter, who bats the ball and runs to the field base, keeping in middle lane. Any fielder catching the ball may tag the batter, or throw ball to base player or catcher to put runner out. Fielders must remain in side lanes. Only one runner may be on base at one time. A player scores a run by running to field base and home. Three outs return batting team to field; opposing team goes to bat.

When both teams have had a turn at bat, an inning is completed. Play as many innings as 9, if time permits. Team scoring higher number of runs wins.

Rules:

A batter is out:

- after three unsuccessful attempts at bat,
- on third foul ball (batted against playing area)
- on fly ball
- if tagged with ball while running
- if he/she runs outside of middle lane
- if he/she throws the bat

A catcher or field base player must have one foot on base when runner is tagged.

A runner on base may not return home on a foul ball.

Running Bases

Organization:

Form 4 teams of 8 to 12 players each, in 20' square, with another square 5' inside the larger one, and a base in each corner of the inner square.

Game:

One team stands on each side of the outside square with a base, as home plate, assigned to each team. One player, as judge, stands inside the inner square at each base to check fouls.

First player of each team takes a position on home plate. At a signal, these 4 players circle the inner square, touch all bases, and return to their home plates. Failure to touch a base constitutes a foul. Game continues until each player has had a turn. Last runner replaces the judge, who becomes the runner.

Rules:

Players score when reaching home plate:

First	— 5 points
Second	— 3 points
Third	— 2 points
Fourth	— 1 point

Team with the higher score wins. A foul lowers score by 1 point.

Throwing for Distance with Accuracy

Organization:

A circle 6' in diameter is drawn at one end of the throwing space. Parallel lines are drawn at intervals of 5', beginning at a distance of 15' from the circle, until a total distance of 40' has been marked off.

Use an 8" air-filled ball. As skills improve, a volleyball or basketball may be used.

Game:

Keeping both feet within the circle, player throws ball, using either an overhand or sidearm pass. Measure distance from front of circle to place where ball has hit the ground.

LEAD-UP GAMES

GRADE 6

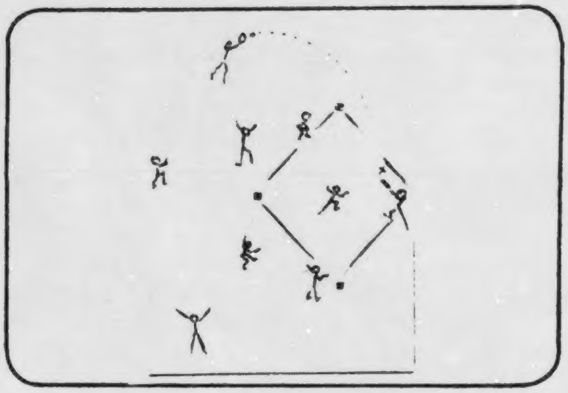
Flies Up

Organization:

9 to 12 players, on a diamond with base lines 40' or less and a home plate, using playground ball and bat.

Game:

One player bats; other players cover the field. Batter tosses ball up and hits it. Any fielder who catches a fly ball becomes the batter.



Rules:

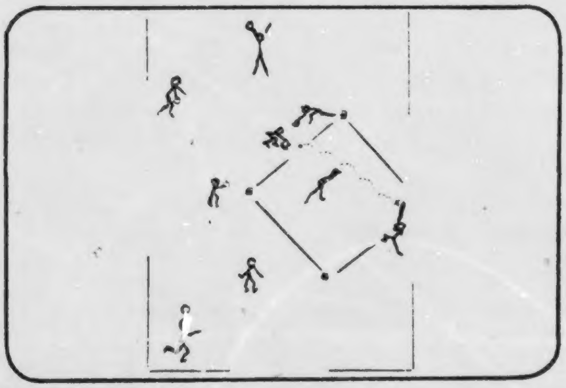
A batter is out:

after three unsuccessful attempts to bat the ball,

or if three foul balls are batted outside playing area.

Grounders Up

Same as Flies Up, except first fielder to catch three grounders becomes the batter; game uses 6 to 8 players.



One-A-Cat

Organization:

6 to 8 players; diamond with base lines, 40' or less, with a home plate and first base. Playground ball and bat and catcher's mask, required.

Game:

Pitcher throws an underhand ball to batter, who bats the ball. Batter attempts to run to first base and back home before being put out. If batter succeeds, he/she is up at bat again. If batter is put out, he/she takes a position in right field and catcher becomes batter. All other players move up one position (pitcher becomes catcher, first base player becomes pitcher, all other fielders move one position to the left, left fielder goes to third base, and the other two fielders move one position to the right).

Playground Softball

Organization:

2 teams of 9 or more players, each team with a catcher, pitcher, 3 base players, a shortstop, and 3 outfielders. A diamond is used, with base lines 40' or less, and with a home plate; first, second and third bases, and a pitching line marked on diamond. First base is to right of home plate; second base is opposite home plate; third base is opposite first base; and pitching line is about 20' from home plate.

Player Positions:

Defensive team takes positions on field; catcher stands behind home plate; pitcher, behind pitching line; and base players on their designated places. Shortstop stands between third base player and pitcher; outfielders (left, center, right) stand outside the diamond. Offensive team (batters) stand in batting order, well behind first base line.

Game:

Teams choose who is first at bat by a toss of a coin. First batter stands in correct batting position, to left or right of home plate. At a signal, pitcher starts game with an underhand pitch toward catcher, so that ball will cross home plate between arm pits and top of knees of batter. When ball is batted successfully, batter drops bat and runs toward first base. Players on field try to put runner out by fielding and throwing ball to the base before the runner reaches it. If a runner succeeds in reaching the base, he/she is safe and next batter of team takes turn at bat. A run is scored when a runner touches all 3 bases and home plate.

A team continues at bat until 3 players are out. Teams then change positions and continue play. Batting order at next inning starts with first player of the order who did not get a turn at bat.

Scoring:

Game is won by team with higher score after 3 innings.

Note: Sliding is not permitted. The bat must be placed at or near home plate, never thrown. Stealing bases is not permitted.

Softball Terms and Rules

An official game consists of seven innings.

An inning is completed when both teams have had a turn at bat.

Legally pitched balls are delivered with an underhand motion to the batter over home plate, between batter's armpits and top of the knees, and are completed with a step toward the batter.

Illegal pitches are called when a ball is bounced, called, dropped, or hits the batter.

Batting order each player should have a complete turn at bat during game. First player not completing turn at bat in previous inning is first batter in next inning.

A ball is called whenever:

- a pitched ball does not enter the strike zone and is not swung at by the batter;
- a pitched ball touches the ground before reaching home plate;
- a ball is pitched illegally.

A strike is called when a ball is legally pitched through the strike zone before it touches the ground, whether or not the batter swings at it.

The strike zone is over home plate, between the batter's armpits and top of knees.

A batter is out:

- on the third strike caught by the catcher;
- if he/she throws a bat, instead of dropping it.

A baserunner:

- runs only on a legally pitched ball, advances one base at a time;
- is not permitted to steal a base;
- is out, on being tagged with the ball while off base.

Base player and catcher must have one foot on base when tagging runner with the ball.

Fielders

- catch fly balls;
- recover and throw balls to nearest base player, pitcher, or catcher.

SECTION 6: TENNIS

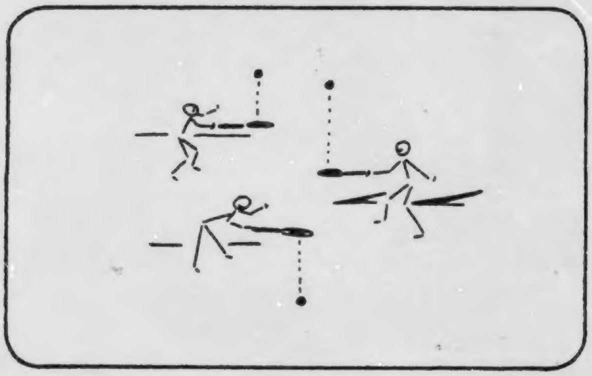
GOAL

- To have children develop sufficient ability in the execution of tennis skills shown on skills charts for grades 5 and 6. (See Appendix p. 277.)

PROCEDURE

Skills | *Exploratory Questions*

Eye, hand, and ball coordination



Can you keep the ball bouncing above your racquet without losing control?

Can you keep it bouncing to the floor without losing control?

Can you hit it up with one side of your racquet, and then with the other side?

Can you do the same thing while hitting it down?

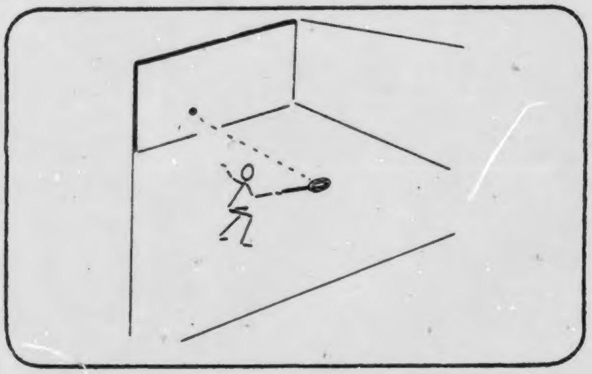
Can you tap the ball up while staying in a small area?

Can you tap it down while staying in a limited space?

How high can you hit it without losing control?

How many times in a minute can you tap the ball down? . . . up?

Tossing a tennis ball into the air



Can you toss a tennis ball into the air and catch it with the same hand?

Can you do the same with the other hand?

Can you hit the ball to the wall without losing control?

Guided Discovery Questions

Can you hit the ball to a spot on the wall that is about 4' from the floor?

If you stand farther away, do you still have a return that is controlled?

While standing farther away from the wall, can you hit a ball to the wall to a spot that is about 4' from the ground?

Can you do that with the other side of the racquet?

How many times in a row can you do that with one side of your racquet? . . . the other side?

Would you have better control if you were to stand sideways to the wall?

	Guided Discovery Questions
Tossing and striking a tennis ball	Can you toss the tennis ball into the air without having to leave your spot to catch it? Can you toss it into the air above your head from your hips? . . . waist? . . . shoulders? . . . chest? From which level is your toss most controlled? Can you toss it above your head so that it reaches the same spot each time? Can you keep your eye on the ball as you toss it there each time? Can you toss it with the opposite hand as well? Can you toss it so that it is slightly to the front and side of you above your head? Can you do that with your right hand? . . . left hand? Can you get that toss to be about twice the height that your arm can reach? How many times can you toss it to that spot with the one hand and reach with the other hand to catch it?
Tossing and striking a ball to serve	Can you toss the ball up and catch it, using your hand and racquet? Can you toss it again and catch it above your head again? Can you reach to catch the ball with your hand and racquet? Can you toss the ball up while standing with your tossing arm toward the wall? Can you toss the ball up and catch it now? Can you toss the ball up again, but slightly to the side and front of you, and still catch it with your hand and racquet? Can you catch the toss above your head? How high can you reach to catch that toss? Can you toss it up and this time hit the ball to the wall with your racquet? How high can you reach to hit that ball? Can you hit it harder?

	Skills Refinement Questions
Eye coordination	Can you keep your eye on the ball?

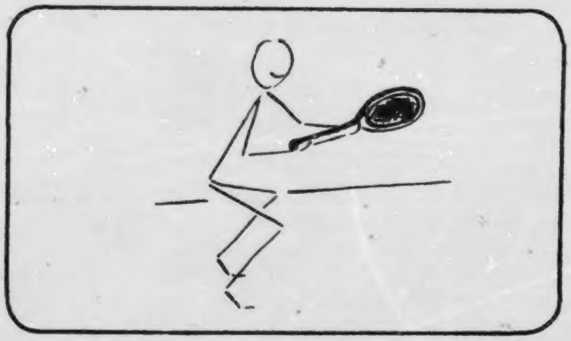
Tossing	Can you get your toss to the same spot each time? Would you have better control if your toss were to begin higher?
Tossing and striking a ball	Can you reach higher for the ball as you hit it?
Serving	Can you hold your racquet so that your ball will go straight?

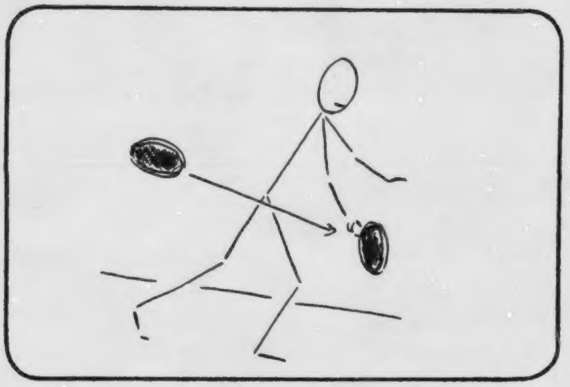
EVALUATION

- Is the toss sufficiently high sbove the student's head?
- Is the toss done successfully with the less dominant hand?
- Is the toss slightly to the side and front of the body?
- Are the students beginning to follow through with shifts in their body weight, as they reach to catch the ball after it is tossed?
- When hitting the ball to the wall, are they standing sideways?
- Do they move comfortably from side to side to achieve easier stroking to the wall?
- How much force are they applying to the strokes to the wall?
- How controlled are the taps up and down?

SKILLS ANALYSIS

GRADE 5

Ready Position 	Racquet is held in the Eastern grip in the right hand, with left hand cradling the throat of the racquet. Body weight is forward on toes and relaxed, ready for the shot.
Eastern Grip	Hold racquet in right hand, as if shaking hands with it. Handle should extend behind heel of the hand. Hold racquet with a firm grip.
Forehand Drive	Pivot on right foot, placing entire weight on foot. Swing racquet head back and up for beginning on full "C" arc forward. Left arm is forward to counterbalance action. Keeping eye on the ball,



cross over with left foot, the face of the racquet open and left side to the net. Swing racquet forward to meet the ball, head of racquet below wrist; elbow and arm straighten out as weight is transferred from right to left foot. The "C" arc, upon impact, is completed with a full follow-through of racquet above the left shoulder.

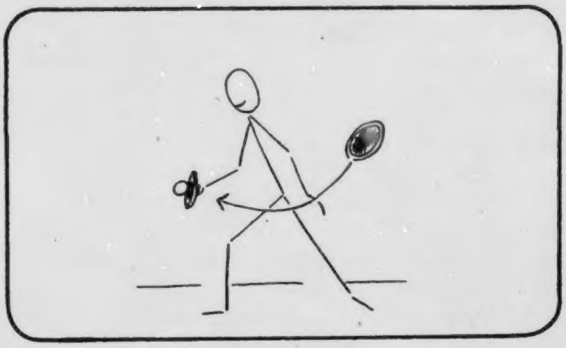
Teaching Tips:

Ball is hit waist-high, about 18" in front of left foot. Wrist is firm. Body weight shifts forward with the follow-through. Eyes must be on the ball at all times.

Hit ball with middle of racquet. Return to ready position as soon as shot is completed. Hit for control and accuracy before striking for power.

Establish a rhythm by striking ball about 5' from a wall. Gradually increase distance from wall when control and rhythm are established.

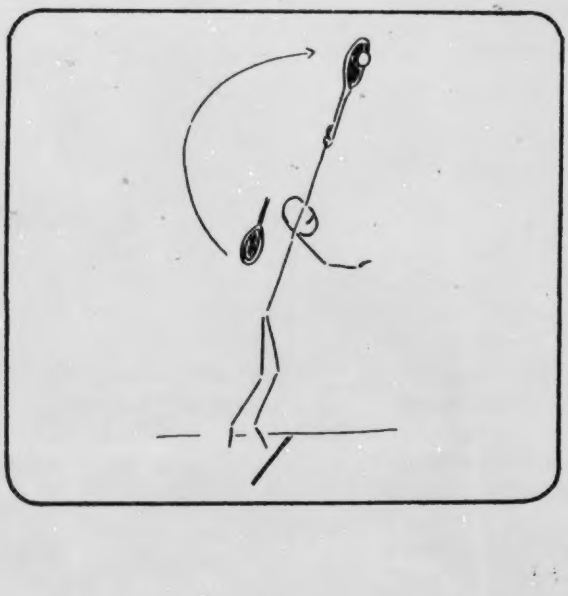
Backhand Drive



Keep elbows in close to body; pivot on left foot (left hand and arm pull racquet back for beginning of the "C" arc). Tighten right-hand grip before start of downward arc. Make contact with the ball in front of right foot, (about 12"). The right side is facing the net as ball is struck. Weight is transferred from pivot foot to right foot. Follow-through forward and up completes the "C" arc.

Ball is hit waist-high in center of racquet, the body following through with the flight of the ball. Return to ready position for next shot.

The Serve



The serve puts ball in play and places receiver on the defensive by forcing him/her out of position. An effective serve can be an initial attack upon an opponent's weakness by drawing a weak return of service.

There are two coordinated skills in the execution of the serve: the toss of the ball and stroke. Although the two skills are performed simultaneously, practice each separately before combining them for an easy flow of movement.

The Toss	Practice tossing and catching the ball until toss is controlled and at correct height at the top of the racquet swing. Hold ball with fingers before the toss, and throw the ball up so that racquet will meet ball at the top of the toss, over inside of left shoulder. Left arm is extended upwards before release of ball by the fingers.
The Racquet Stroke	Ball is struck by the racquet by throwing the racquet at the ball in an overhead, baseball-throw motion. Practice striking ball by tossing and striking it with racquet head held up behind you, as if you were going to throw it. When skill has been perfected, use the entire service swing.
Service Grip	Backhand grip is used as the service grip, and is held firmly on the racquet without tension.
Service Stance (Body Position)	Stand 3" behind base line and about 4' to right or left of center line. Left foot is planted toward right or left post, at about a 45 degree angle. Right foot is behind left foot (about 12" to 18", the distance depending upon height of player). Weight is equally distributed on both feet.
The Flat Serve	The delivery of the serve is started with the throat of the racquet resting lightly on the fingers of the left hand, head of the racquet up in the ready position. Toss of ball is started simultaneously with downward swing of racquet. Trunk turns to right as racquet is brought up behind head, and weight shifts from back to forward foot when ball is struck in front of the baseline. The wrist snaps forward, directing racquet head to the service court, and pulling the weight forward from the left to the right foot on the follow-through.

SKILLS ANALYSIS

GRADE 6

The Volley	The volley is an offensive shot played above the net cord by cutting off the flight of the ball before it bounces. The stroke is a crisp, short punch, and is used to finish the point with a sharp placement which cannot be returned; or to put your opponent off balance. Crouch with weight on balls of the feet, facing net, about halfway between net and service line. Racquet is in the ready position for a forehand or a backhand shot.

The Stroke (Above the net cord)

Take short step forward, left or right. Racquet head is held above locked wrist. Punch ball downward 12" to 18" forward. Return to ready position.

Teaching Tips:

Player takes a position close to net. Ball is thrown by partner across net, to be stroked by player. Player should shorten grip on racquet until control is achieved before trying regular grip.

When skill is developed, gradually move back to regular position to practice halfway between net and service line. Practice footwork, moving from side to side, forward and back. Start practice with forehand volley; follow with backhand volley.

The Serve

To coordinate the toss and stroke, practice swinging racquet without the ball and then combine with toss. Try for rhythm and accuracy before using power in the stroke.

Make a complete circle in executing the serve. Circle starts with the stance, and continues with the downward swing of the racquet, the lifting and dropping of racquet behind the head, and the arm extension and reaching for top of the ball toss until it is struck; circle is completed with the follow-through of the racquet across the left foot.

The Half-Volley

Stroke is taken below the net cord. It is used to place ball; to get opponent off balance, forcing a weak return from him/her; to enable player to finish off a point by striking the ball above the net cord.

The Stance

Deep crouch, knees bent so that ball is punched waist-high. Wrist is locked. Head of racquet is held above wrist.

The Stroke (Below the net cord)

Take short step forward, left or right. Racquet head is held above locked wrist. Punch ball upward, angling it to right or left. Strike ball in middle of racquet, waist-high. The lower the ball is struck, the deeper the crouch.

Teaching Tips:

Player takes position about 3' from net cord. Partner tosses ball over net to right or left of player, for practice. Do not allow head of racquet to drop below wrist. Grip is locked since there is little movement in stroke. Practice footwork, moving forward to punch ball, and returning to ready position. Practice placement of ball over net to improve position on court.

SKILLS APPLICATION
SQUAD ACTIVITIES

GRADES 5 AND 6

Against a Wall

Against a wall, with line drawn at 3-foot height parallel to floor, students practice forehand drive, starting about 8' from wall. Strive to establish a rhythm by concentrating on controlling the ball by striking gently above the 3-foot line.

Repeat practice for backhand drive. Combine forehand and backhand drive practice.

Practice footwork on cue of either forehand or backhand drive, before putting ball in play. Practice hitting ball for control and accuracy above the 3-foot line.

Over Line in Middle of Court

Partner tosses ball to player for return, with either forehand or backhand drive. After 6 chances, partners change position. One tosses ball; the other strikes it.

Ball Pitching Machine

Game:

Adjust the machine for desired height and distance for volley return over the net or line. Players rotate turns at the net. Retrievers, behind players, roll balls back across court to ball collector who feeds machine.

Scoring:

One point is scored for every good return; 10 points to a game. After a point has been scored by the server (driver) or the volleyer, students exchange positions.

Organized Practice Rotation

One player is at the machine. 3 to 5 players are behind opposite baseline for return, using ground strokes. Two retrievers are placed about 8' behind players, to retrieve balls missed. Rotate members of squad, so that each one has change of position — retrievers to players, and players to retrievers.

Stroke Developer

Adjust to waist level of player. Strike ball from side to net position; from ready position — pivot, step, and swing.

Vary distance of ready position to practice footwork in meeting ball before striking it. Practice on cue forehand, backhand drive; alternate combination of strokes.

Rebound Net

Place the rebound net at the corner of the gym. Adjust tautness of net for return of ball at distance and height desired. Practice forehand drive by dropping ball. Gauge distance and timing of rebound by getting into correct position for stroke.

Players move from side to side, and forward and backward, to position their bodies for ease of stroke and for stepping into the ball as it is hit.

Repeat practice with backhand drive. Combine forehand and backhand drive practice.

LEAD-UP GAMES

GRADE 5

Learn-A-Serve

Game:

Two players at a wall space; two or four on a court. Server starts game by serving to opponent's service area. If ball does not go in, another try is made. If ball goes into service area and opponent fails to return it, one point is scored. If ball goes into service area and opponent wins the rally, server loses the serve.

Rules:

If two are playing, service alternates between opponents. If four are playing, both members of each team serve before relinquishing the serve to opponents.

Scoring:

Score 10 points to a game. Server only can score points. Server loses the serve after missing the service area (two tries allowed), losing the rally, or after scoring two points.

Fore and Back

Game:

Two players at a wall space; two or four on a court. Server starts game by sending a ball to opponent's area with a forehand or a backhand drive. If ball lands safely and opponent fails to return it, one point is scored. If ball lands safely and opponent wins the rally, server loses the serve.

Rules:

Only forehand and backhand strokes are permitted. If two are playing, the service alternates between opponents. If four are playing, members of each team serve before relinquishing the serve to opponents.

Scoring:

Score ten points to a game. Server only can score points. Server loses the serve if serve goes out of bounds, if he/she loses the rally, or after two points are scored.

In the Air

Game:

Two or four players, in an area 20' x 20' square, center net 3' from ground.

Opponent hits a forehand drive to player at net, who volleys ball back to opponent for a return; play continues until one of the players fails to return ball.

GRADE 6

Modified Tennis

Game:

Four players in a 40' x 36' area. Players take position as in doubles. Game is started by a serve to the right receiver's court; ball is returned. Play continues until one of the players fails to return ball into the opponent's court. Server is allowed two serves to either opponent. Each partner has a chance to serve two balls before the opponents get their chance at serving. All rules of tennis apply, except for the modified rules of scoring and serving.

Server is permitted two chances at serving. If first serve is legal, a second serve is played to second opponent. If first, serve is not legal, second serve is played to same receiver.

When first partner has had two chances at serving, second partner is given the service. After both partners have had their turn at service, serve then goes to partners on opposing team.

Scoring:

A game is 16 points. A point is scored when:
- a side wins a rally;
- a server fails to serve a legal serve;
- a receiver fails to return a serve into the opponent's court.

SECTION 7: TRACK AND FIELD

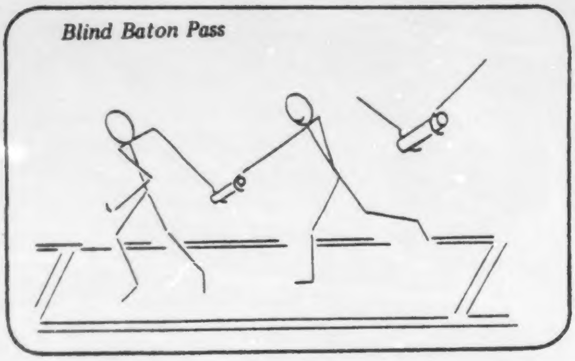
GOAL

- To have children develop sufficient ability in the execution of track and field skills shown on skills charts for grades 5 and 6. (See Appendix p. 278.)

PROCEDURE

Skills	*Exploratory and Guided Discovery Questions*
Starting positions	How quickly can you get up when I say "Go!"? Can you get up more quickly from a lying-down position? . . . sitting? . . . squatting? . . . kneeling? How well can you balance on four parts of your body, while remaining at a medium level? . . . low level? . . . high level? Can you balance on your hands and feet, keeping most of your body weight on your hands? Can you balance on four parts, keeping one knee lower than the other? How quickly can you move forward from that position when I say "Go!"? How quickly can you stop when I say "Stop!"

Baton passing


Blind Baton Pass

Can you run slowly through empty spaces, with one arm stretched behind you, and not lose your balance?

Can you run slowly in straight paths, with another person directly behind you following your path? . . . in circular paths?

Can the person following you reach out and touch the hand which you stretch backwards without either of you having to stop running?

Can you change places with your partner, and try to touch his/her hand, in the same way?

Can either of you place an eraser or baton into the hand stretched backward, while both of you are running slowly, one behind the other?

Can you change places, and repeat the passing of the baton or eraser?

Can you place the baton or eraser into your partner's right hand with your left, while both of you are running forward slowly?

Can both of you change places and experiment with passing from the holder's left hand to the receiver's right hand, or from the holder's right hand to the receiver's left hand?

Can this be done without stopping?

If you receive with your left hand, can you switch the baton or eraser quickly to your right while running?

If you receive with your right hand, can you quickly switch the baton or eraser to your left hand while you are running?

Can four to six of you run slowly in a circular path, and pass the baton one to the other, with each receiving in the right hand and passing with the left?

Can each of you, this time, pass with the left hand and receive with the right?

Can each of you, without looking back, receive the baton at the very moment it is placed into the hand that is stretched behind?

Skills Refinement Questions

Starts

Can you make a faster start by placing your body weight forward?

How can your hands and arms help you to start faster?

If one knee were on the ground, next to your foot, would you start faster?

Baton passing	Can the baton be received without looking back, as it is placed in your hand? Can you run in place as you see your partner coming with the baton? Can you run enough ahead to force your partner (while running) to stretch and reach to pass the baton?

EVALUATION

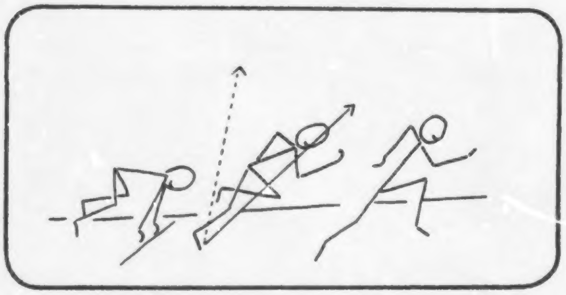
- Are children making adjustments in their position to initiate a more rapid start?
- Are they demonstrating that weight should be forward, in both high-level and low-level starts?
- Are they using their arms to increase the rapidity of starts?
- Are they looking ahead rather than down or to the side?
- Is the receiver in baton passing running ahead, while keeping a hand behind, stretched in readiness to receive the baton?
- Are both children running, or moving, while the pass is being made?
- Can the baton be passed without the receiver looking back at the moment that it is placed into his/her hand?
- Is the receiver immediately shifting the baton to the other hand?
- Is the baton being given from underneath the receiver's hand, on the upswing of the passer's arm?

SKILLS ANALYSIS

GRADE 5

Indoor Sprint Start (Bunch Start)

On-Mark Position

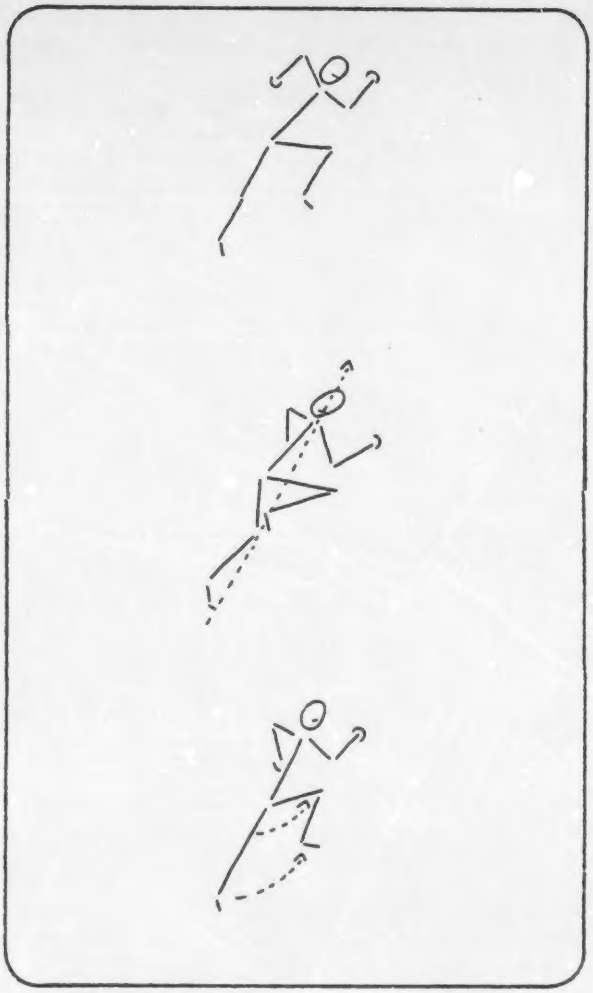


Start is used indoors, without starting blocks, on a board floor. Right-handers start with right foot back and left foot forward.
Right toe is on line with instep of left foot.
Back is straight and head up.
Hands rest just behind the line, on tips of fingers with thumbs toward each other.
Right knee is just forward of left toe, about 6" behind starting line.
Weight rests primarily on right knee at this point.
Eyes are fixed at a point on the ground about 6' ahead.

Get-Set Position

Hips move upward to same level as head, and back is straight and about parallel to the ground. Eyes are fixed at a point 3' or 4' ahead on the ground. Weight is evenly distributed between arms and legs. Sufficient weight rests on rear leg so that runner gets good push-off from this leg at the start.

Go Position



Arms and legs function in the following order:
  Left arm out and up
  Right arm back
  Right leg drives forward about 30"
  Left leg forward about 36"

Above motions follow each other within a half-second or less.

There should be a vigorous pumping of the arms.

Body is pulled to erect position gradually, in the first three or four strides.

Knees are brought high on every stride, with elbows at a 90 degree angle on both the foreswing and the backswing.

Teaching Cues:

Use mass instruction, from open or extended order, to demonstrate and practice the form for the start.

Have students take each movement on a count, with corrections and cues.

At the "go" signal, students take three running stops forward, and then run in place.

In practice, students should run in clearly marked lanes.

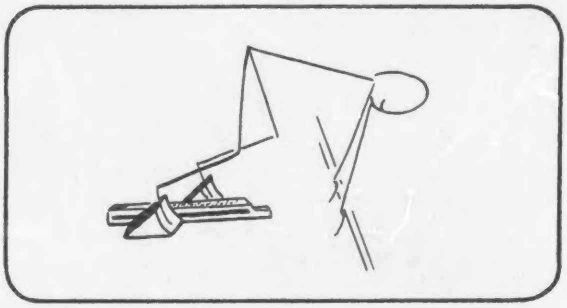
Have students wear well-fitted tennis shoes or gymnasium sneakers.

Stress digging action of the legs with short strides and pumping action of the arms to bring the body to the erect position.

Check position of the legs and arms in each of the positions at the start.

Watch for tendency of students to bring the rear foot too far back to prevent traction against a flat board floor.

Outdoor Sprint Start



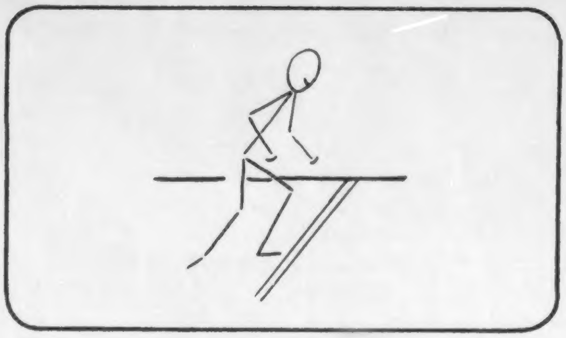
Same form is used as for the indoor start. The chief difference is in the use of starting holes or blocks. Rear foot is slightly further back than in the bunch start.

If track is unavailable, affix improvised starting blocks to floor; or have a second student sit on the floor behind the starter. Student keeps heels on floor and toes up, so that starter uses second student's feet as a form of starting blocks.

Standing Start

On-Mark Position

Stand with left foot toeing line.



Get-set Position

Knees are slightly bent, and weight is forward. Left arm is extended forward, with elbow slightly bent, and right arm is extended diagonally backward and downward.

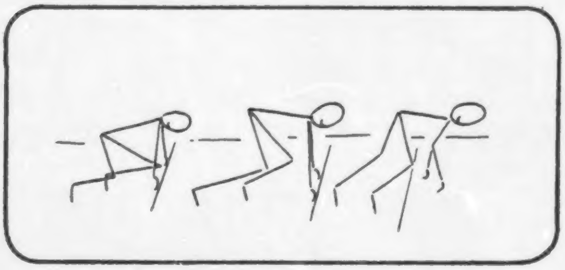
Go Position

A quick step is taken forward with right foot. As right foot touches ground, left arm is brought downward and backward while right arm is swung forward and upward.

Crouching Start

On-Mark Position

Runner takes position at starting line, forward foot 4" in back of line, other foot placed so that knee is opposite the instep of forward foot. Hands are placed approximately shoulder-width apart; thumb and fingers rest on ground behind starting line.



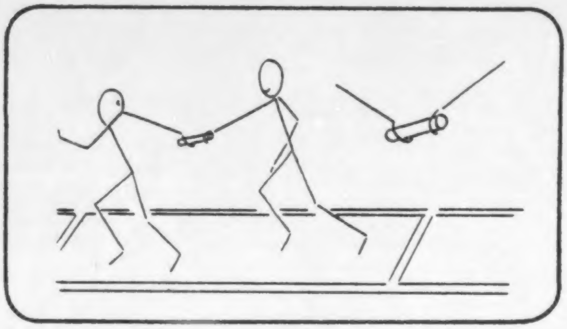
Get-Set Position

Runner raises his/her back so that it is parallel with ground, weight over forward foot and both hands. Head is raised, and eyes look toward finish line.

Go Position

Runner advances with short steps and runs forward, thrusting the arm opposite the rear foot forward as the other arm is pushed back.

Visual Baton Passing



In learning to pass the baton, emphasize the need to hold it at one end so that the receiver can grasp the other end. Passer holds baton in left hand. Receiver's right hand is extended, palm up, fingers slightly spread apart. As receiver starts to run, he/she peers over right shoulder, upper body slightly sidewise. Passer slaps baton into receiver's fingers. Receiver turns and runs at full speed, transferring baton to the left hand in preparation for passing it to the next runner. Passer leaves track as soon as he/she passes baton. This type of baton-passing is used when running in the same direction in a straight lane or on a circular track.

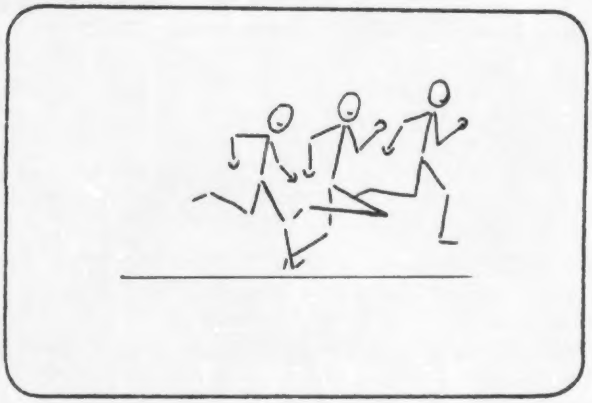
Teaching Cues:

Use mass drills to teach baton-passing technique. Stick is passed up a file, while members jog in place.

Use straightaway or dash lanes to conduct practice at reduced speeds. Teach rules concerning passing and zones to class. A good pass is performed when passer's body does not reach or touch receiver's body.

Mark off four passing zones around periphery of gym for use in passing drills. Relay races can be run outdoors. A culminating activity may include a relay carnival.

Running Form for Sprints



Full running form includes a step of about five-to six-and-a-half-feet, depending upon the height of the runner.

Leg strikes ground in vertical position from knee down.

Body lean is about a 20- to 25-degree angle. Legs pump, piston fashion, in a straight, up-and-down motion, without any wavering of legs or body.

Sprinter runs right through the finish line without slowing down, and then gradually comes to a halt about three or four yards beyond the finish.

Strides increase from short, digging steps at the start until full stride is attained.

Teaching Cues:

After starts have been practiced, have class run short races of about twenty to thirty yards, to practice running form.

Practice high knee action in open or extended order and use as a form of warmup while running in place.

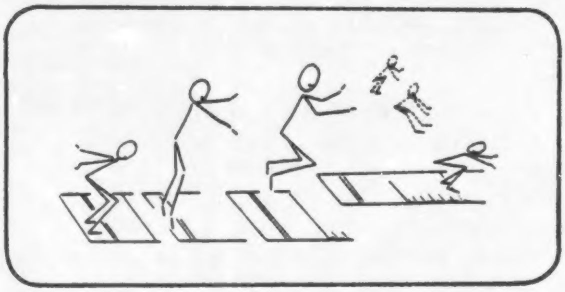
Running Form for Sprints (cont'd)

Teaching Cues:

Using the sprint, gradually work up to the full sprinting distance.

Use sprint sessions with the 50-yard physical fitness test which can serve as motivation for improving form.

Standing Broad Jump



Have available a rubber broad-jump mat.

Student stands with feet parallel, a comfortable distance apart, usually shoulder width, toes just behind takeoff line.

Jumper swings arms forward, downward, and backward, bends both knees, keeps heels raised, and leans forward.

Jumper moves forward, swinging arms forward to a horizontal position, keeping weight forward and landing with knees bent.

Jumper keeps feet together on the takeoff and in landing.

Jump is measured from the jumping line to the nearest mark made by any part of the body.

SKILLS ANALYSIS

GRADE 6

Standing Broad Jump (AAHPER Youth Fitness Test)

Equipment:

Mat, floor, or outdoor jumping pit, and tape measure.

Action:

Student stands with feet several inches apart and toes just behind the take-off line. Preparatory to jumping, student swings arms backward and bends knees. The jump is accomplished by simultaneously extending knees and swinging arms forward.

Rules:

Allow three trials.

Measure from the take-off line to the heel or other part of the body that touches the floor nearest the take-off line.

When the test is given indoors, it is convenient to tape the tape measure to the floor at right angles to the take-off line and have the pupils jump along the tape. The scorer stands to the side and observes the mark to the nearest inch.

Scoring:

Record the best of the three trials in feet and inches to the nearest inch.

Running Broad Jump

Equipment:

Pit measuring 6' wide by 15' long, approximately 12" deep, filled with sand or shavings (or use a bag filled with chunks of foam rubber, and place it in pit).

Take-off board measuring 2' long by 8' wide by 2" deep, embedded in the ground so that top is flush with the surface. Runway is approximately 40'.

Action:

Jumper runs down runway at full speed, hits take-off board with one foot, jumps up and out over pit, and lands on both feet.

Length of jump is measured from the nearest mark in the pit made by any part of the body to the edge of the take-off board nearest the pit. Student is instructed to fall forward after landing.

Distance Throw

Equipment:

Twelve-inch softball, tape measure, small metal or wooden stakes.

Within contestants' limitations, mark lines at 5-yard intervals parallel to a restraining line. A football field, marked in conventional fashion, is an ideal area for the test.

Action:

Student stands several feet behind restraining line, ready to throw. Moving forward, student throws ball overhand from behind restraining line, as far as possible.

Rules:

Only an overhand throw may be used.
Mark point where ball lands with one of the stakes.
Three throws are allowed. Disqualify throw if student steps over restraining line.
Measure and record best of three throws to the nearest foot.

50-60-100-Yard Dashes

Equipment:

Stopwatch

Action:

Student stands behind starting line. Starter takes position at finish line, with a stopwatch and raises one hand to give starting signal.

On signal — starter bringing hand down quickly and hitting thigh — student leaves the mark line. As student crosses finish line, time is noted and recorded.

Rules:

Score is lapsed time between starter's signal and the instant student crosses the finish line. Record time in seconds to nearest tenth.

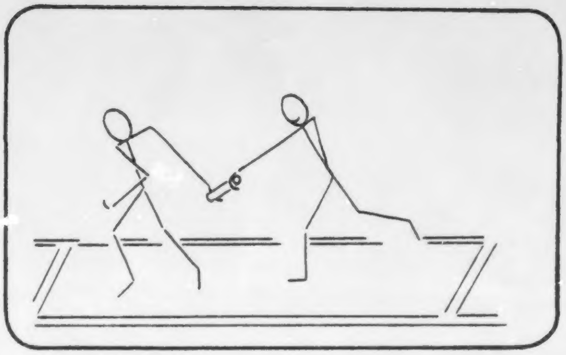
220-Yard Relay Race

Equipment:

Stopwatch and batons (one for each team).

Starting Position:

Four team members in position No. 1 at starting line; No. 2 within passing zone (45 to 65 yds. from starting line); No. 3 within passing zone (110 to 120 yds. from starting line); No. 4 (anchor) in passing zone (155 to 175 yds. from starting line).



Action:

At starter's signal, No. 1 sprints to No. 2, and passes the baton to No. 2 somewhere within the 20-yd. passing zone (preferably close to the 45 yd. mark). Then No. 2 sprints to No. 3, and passes the baton to No. 3. No. 3 sprints to No. 4 and passes the baton to No. 4. No. 4 (anchor) sprints across finish line, with the baton. Time is noted and recorded.

Rules:

A team is disqualified if baton is not passed within the 20-yd. passing zone.
Record time in seconds to the nearest tenth.

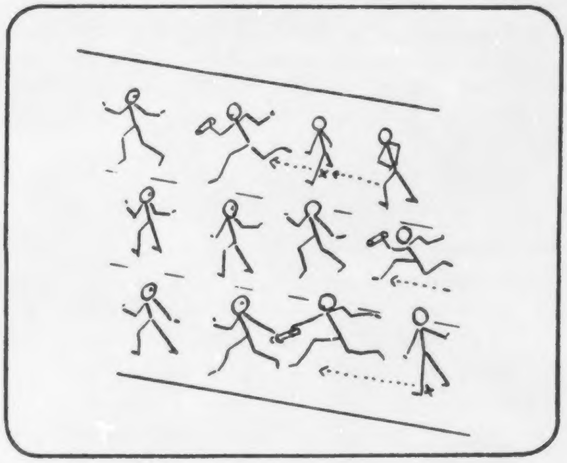
SKILLS APPLICATION

SQUAD ACTIVITIES

GRADES 5 and 6

Pass It to Me

Divide each squad into teams of four, a distance of 10' to 15' between each student, all facing in



the same direction. One baton is supplied to each squad. No. 4 starts running, with baton in left hand, in direction of No. 2. When No. 4 is a distance of 5' away, No. 3 starts to run slowly, with right arm extended back, palm up, getting ready to receive the baton from No. 4. No. 4 extends left arm straight forward and passes baton to No. 3. After receiving the baton in right hand, No. 3 runs in direction of No. 2, at the same time transferring baton to left hand for the pass. Procedure continues until No. 1 receives the baton.

Measure My Jump

Rubber broad-jump mat and measuring tape are required. Class is divided into squads of eight. Each student takes a turn jumping a distance. After jumping, student remains at mat to measure for the next jumper.

LEAD-UP ACTIVITIES

GRADES 5 and 6

Practice Starts

Conduct practice starts, using dash lanes with six to eight students at a time. Hold group in each position, and make corrections when necessary. Have students run about 10 yards at full speed and then gradually slow down.

Conduct short, sprint-start races to determine how fast student can get off the mark.

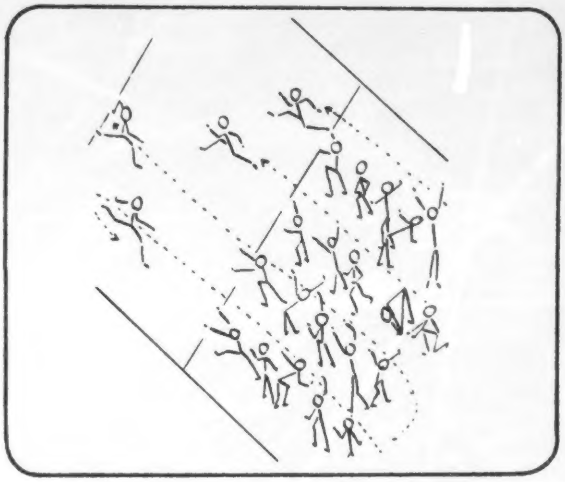
Have clearly marked lanes indoors, as well as outdoors, to control traffic.

Shuttle class from one side of the gymnasium to the other in conducting sprint starts.

Circle File Relay

Teams of equal number stand in file formation, behind a starting line. A goal line is drawn parallel to the starting line, at a distance of 10' to 20'.

At a signal, the last player on each team steps out to the right, runs to the goal line, touches it with his/her foot, returns to place, and touches off the player in front. Runners always keep in their own lanes. Relay continues until all players have a turn. Team finishing first wins.



Touch Off

A runner signals to the next on the team to start, by touching extended hands or by passing a nonpointed object such as a deck tennis ring, chalkboard eraser, or baton.

Jogging Circular Track

One baton is provided for each of six teams, with four runners on each team. On signal, last runner of each team (No. 4) runs counterclockwise (complete circle on outside), and hands baton to No. 3 runner. This runner, in turn, leaves place, runs around circle, and hands baton to No. 2, who runs around circle to No. 1. No. 1 runs around circle back to place. One point is given to the team that finishes first.

Shuttle Relay

Two starting lines are drawn parallel, 10' to 15' apart. Teams of equal numbers, divided in half, stand in file formation facing each other behind the lines.

At a signal, leader of each team runs toward the first players opposite him/her, touching off that player's right hand. Leader continues to the end of that file, without crossing in front of the runner.

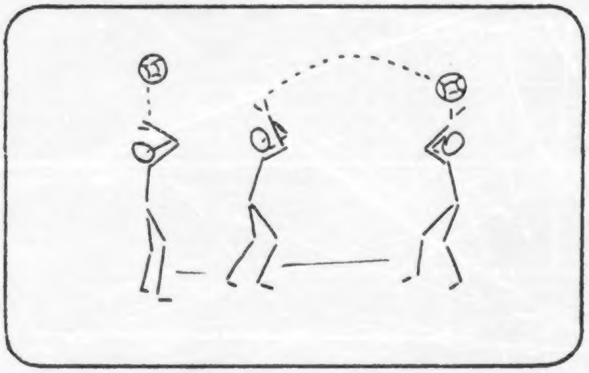
Other players move forward as the first place is vacated. Shuttling continues until all players return to their original places. Team that is in position first wins.

SECTION 8: VOLLEYBALL

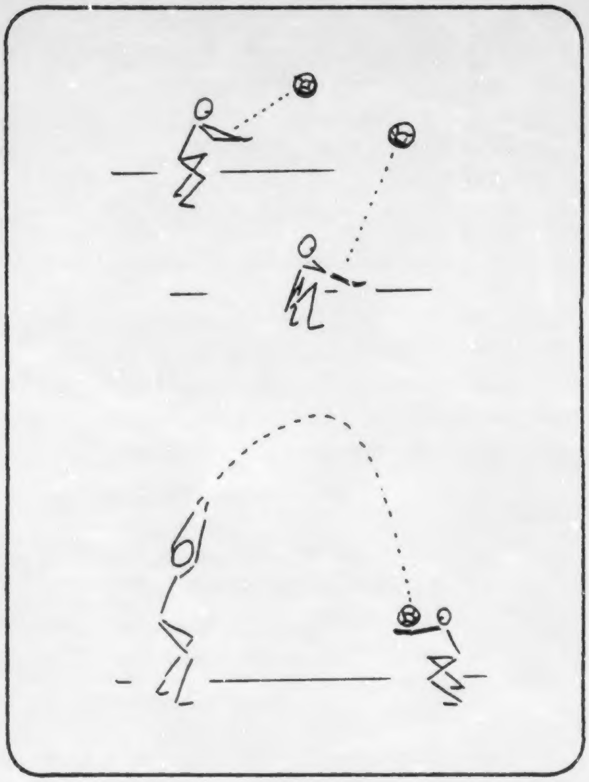
GOAL

- To have children develop sufficient ability in the execution of the volleyball skills shown on skills charts for grades 5 and 6. (See Appendix p. 279.)

PROCEDURE

Skills	*Exploratory and Guided Discovery Questions*
Fingertip Control 	Can you throw the ball up and hit it up again, using the fleshy part of your fingertips? Can you hit the ball up with the fingertips, as if it were a hot potato? How many times can you tap the hot potato up without losing control of it? How high can you tap it without losing control? Can you tap it up while it is above your head? Can you get underneath the ball each time that you tap it up, to tap it again quickly while keeping your hand pointed back? Can you tap the ball up to the same high spot in space? Can you tap the ball up in another direction and still keep it high? Can you tap the ball up to another spot, get under it, and tap it up again? Can you do that as many as five times without losing control? Can you tap it quickly, while keeping it high enough to reach another person? Can you tap it back and forth to each other? Can you tap it to each other while it is above your heads?
Use of Forearm in Striking Ball	Can you bend your knees while keeping your arms straight in front of you, with your palms and fingers touching? Can you bend your knees without bending forward? While keeping your arms stretched in front of you, can you squat without leaning forward and still keep your balance? Can you place one hand into the other with your thumbs straight on top, and still keep your arms stretched forward? Can you keep your arms stretched and not interlock your fingers?

Use of Forearm in Striking Ball



Can you bend while your arms are in that position, without losing your balance?

Can you squat and not lose your balance?

Can you keep your hands clasped, stretch out your arms, and move them up and down while you are bending or squatting, without losing your balance?

Can you toss up a ball, let it bounce, get underneath it to hit it into the air with the forearm (the top portion below the elbow), while your hands are clasped and your arms are straight?

How high can you hit the ball with your forearm?

Can you let the ball drop lower after the bounce, bend your knees without losing your balance, and then hit the ball up with your forearm?

How low a ball can you hit with your forearm in that way?

How high can you make the ball travel by striking it with your forearm?

Can you strike the ball with your forearm (bump-pass), directing it to your partner?

Can your partner bump-pass back to you?

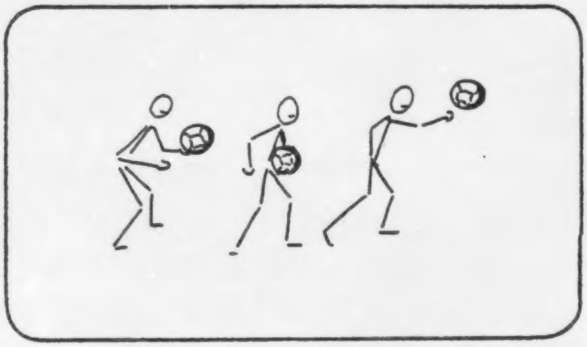
Can you toss a ball to your partner so that your partner bump-passes back to you from a level that is lower than his/her waist?

What is the lowest level from which you and your partner can bump-pass to each other?

Is it possible to bump-pass while in a lying-down position?

Guided Discovery Questions

Punching the Ball



Can you make a fist with your hand, keeping your thumb at the side of the fist?

Can you turn the fist so that all fingers are facing the ceiling? . . . the floor? . . . the side wall? . . . front wall?

Can you take a ball and hold it in the other hand, then punch it up, hitting it from underneath?

Can you punch it so that it goes far and up?

If you toss the ball up in the air, can you punch it while it is above your head?

How far can you make the ball go by punching it, while it is above your head?

Can you punch it so that it goes high, far, and to the left? . . . high, far, and to the right?

Can you punch it overhand so that it hits the wall and comes back to you?

Can you toss the ball into the air and, while it is high above your head, jump up and punch it to the ground?

Skills Refinement Questions

Tapping	Can you tap the ball up with your fingers pointing back? Can you see the back of your hand while tapping it up? Can you keep your palm away from the ball? Can you see the ball through your hands as it is coming down? Can you use your fingers to get the ball up higher and forward at the same time? While keeping the back of your hand toward your face, can you tap the ball up and high to another spot on the wall?
Bump-Pass	How close together can you get your hands and thumbs while keeping your arms straight, without locking your fingers? Can you hit the ball with the hardest part of your forearm? How low can you let the ball go and still get under the ball to bump-pass?
Serve	Can you keep your eye on the ball as you punch it? Can you punch it to the same spot on the wall several times?

EVALUATION

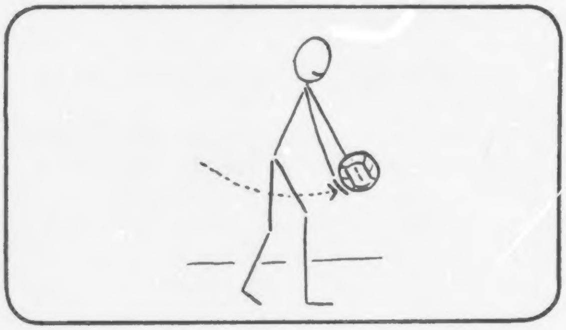
- Do students know the forearm, and how it is used in the bump-pass?
- Are they clasping their hands without interlocking the fingers, and keeping their thumbs straight, on top, and close together?
- Are they bending to bump-pass balls that are received below waist level?
- Are they using the fleshy part of their fingertips, rather than their palms, to tap the volleyball?
- Are the backs of their hands toward them as they tap the ball?
- Are they using the overhand position in the tap for all balls received above the waist?

- Are they tapping, rather than catching, holding, or pushing the ball?
- Are their thumbs at the side of the fists when punching the ball?
- Can the children direct their punches up, down, forward, and to the right and left?

SKILLS ANALYSIS

GRADE 5

Underhand Serve (open hand)



Stand with feet in forward stride position, facing net. Rest ball in palm of left hand, just in front of right hip. Use palm and heel of right hand to strike ball. Right arm and hand swing forward and upward in a pendulum motion. Ball is struck on the upward motion. Weight is shifted to the front foot, as the ball is struck.

Passing Overhand (above chest)

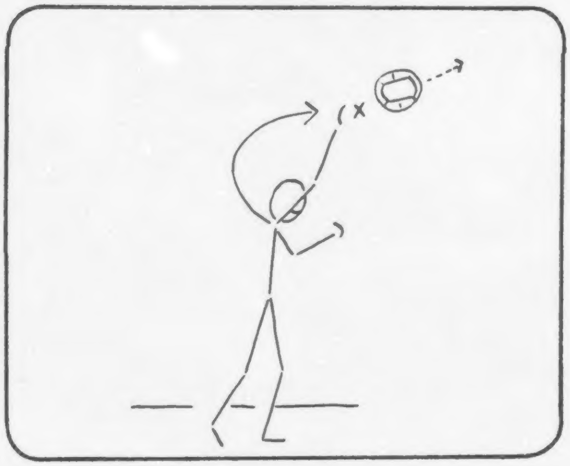
Feet in forward-stride position, knees bent. Palms forward and upward, elbows bent, thumbs toward each other, fingers spread.

Strike ball with cushions of the fingers, and extend arms upward. Follow through with arms and body in the direction the ball has to go. Thumbs are turned inward as ball is hit. Keep eyes on ball. Player takes a position so that ball can be struck when it is directly in front of him/her.

GRADE 6

Overhand Serve (open palm)

Left foot is about 12" behind the end line, with right foot a comfortable distance behind left foot. Server faces net with knees flexed. Trunk is rotated to the right, putting weight on rear foot. Ball is held in left hand, with fingers well spread.



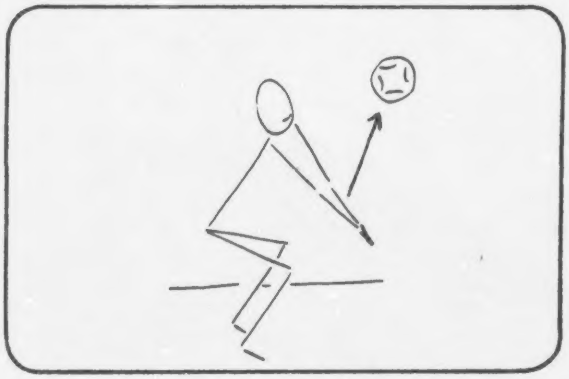
Ball is tossed about 3' above one's full reach, and about 6" in front of the face. An overarm swing, like a serve in tennis, is used, bringing the right arm forward with elbow leading, whipping arm forward to hit the ball with palm and fingers, the elbow leading the arm. As the ball is struck, the body pivots around to left and weight comes directly over front foot.

Underhand Serve (fist)

Position of body and arms is same as underhand, open-palm serve. Ball is struck with clenched fist, hitting it with knuckles, heel of the hand, and thumb side of the fist; or with knuckles and heel of hand only.

The clenched fist decreases the accuracy of the serve, but enables server to hit the ball harder. Ball may be given spin by hitting it slightly below center and to the right side of the ball, with a twisting motion of fingers and wrist. A ball with spin will make the serve harder for the defense to handle.

Two-Arm Bounce Pass (dig)



Move under, and directly behind, the ball. Forearms touch, while placing the back of one hand in the palm of the other. Keep trunk erect while bending the knees. Extend elbows and knees on ball contact.

Bounce ball upward from flat shelf made by the two forearms, which are extending fully. Ball should be struck by forearms at a point between the wrists and the elbows.

SKILLS APPLICATION
SQUAD ACTIVITIES

GRADES 5 and 6

Against a Wall

A horizontal line is marked on a wall, about 6' from the floor. Stand 15' to 20' from the wall, and strike the ball so that it hits above the marked line. Each player recovers his/her own ball and passes it to next player.

Over a Rope

Serve from a point 10' to 15' from a rope suspended 6' above floor. Serve and catch alternately from each side of the rope. Volley the ball back and forth.

Over a Net

Same procedure as "Over a Rope," replacing rope with a net.

LEAD-UP GAMES

GRADE 5

Zig-Zag Volley

Organization:

Two teams of 8 to 12 players, facing in two lines 10' to 15' apart, using rubber balls of volleyball size. Players are in zig-zag formation.

Game:

At a signal, leader of each team starts the play by serving ball to player diagonally opposite. Game continues, with each player volleying ball until last player receives it. Team finishing first wins. As skill improves, volleying may be continued back to the leader of the team.

Rule:

If ball is dropped, or rolls out of bounds, player who failed to return the volley picks up ball and serves it to next player.

Circle Keep It Up

Organization:

Each team of 10 to 12 players forms a circle, with a leader in the center. Rubber ball of volleyball size is used.

Game:

At a given signal, leader serves ball to first player on circle, who volleys it back and calls "one." Leader continues volleying counterclockwise around circle to each player in turn. After a successful volley, each player calls the next consecutive number. When signalled to stop, team that has called the highest number wins. Game continues with a new leader.

Freeze Out

Organization:

Two opposing teams, of 8 to 12 players each, stand in a file at opposite ends of 6' x 12' area, divided by a rope into 2 equal courts. Rubber ball of volleyball size and a rope are needed.

Game:

The first player on team A serves ball to first player on team B, and goes to end of file. First player on team B volleys ball to second player on team A, and goes to end of file. Play continues in this manner, until a freeze-out.

Rules:

Freeze-out occurs if player fails to return ball; ball goes out of bounds; ball is hit more than once.

Each time a team is frozen out, the other team scores a point. Eleven points constitute a game.

Line Keep It Up

Organization:

Opposing teams of 10 players each, in area 25' x 35', using a volleyball net dividing court into equal courts. Teams stand in parallel lines, facing each other on opposite sides of net.

Game:

Player serves ball over net into opponent's court. Opposing players try to volley ball back over net. Ball may be tapped with open palm or fist. Any number of players may tap ball before it goes over net. Serving team scores when opposing team fails to return ball. Serving team retains ball until it fails to score. Ball then goes to opposing team, and players rotate positions. Game continues, and team scoring greater number of points in a specified time wins.

Rules:

The ball changes sides when it:

- does not go over the net;
- bounces on court;
- strikes the wall or ceiling;
- goes out of bounds.

LEAD-UP GAMES

GRADE 6

Mass Volleyball

Organization:

Two teams of 9 to 15 players each, in area 30' wide by 40' long, divided into two equal parts by net 6' high.

Teams stand on opposite sides of net, in parallel lines of 3 players facing the net. Players are numbered consecutively, starting at the left of front line. Server is at right of last line.

Game:

Server stands behind end line of court, at right. Game is started by serving ball over net into opponent's court. Opposing team keeps ball in play until it is volleyed over net. A player may tap the ball only once. Any number of players may pass the ball to a teammate before it is returned over the net. Each time ball goes over net and is not returned, serving team scores a point. Only serving team can score.

Rules:

Rotation of players is an important procedure in the game, and takes place when service changes sides. Player who has finished serving takes No. 1 position at left of front line, odd lines move one position to right, and even lines one position to left, while right back player takes position to serve.

Team winning most points within time allotted wins.

Over the Net

Organization:

Two teams of 9 players each, on court 30' long by 20' wide, using volleyball and net.

A volleyball net is stretched at a height of 6' across center of court. Teams stand in 3 parallel lines facing each other, on opposite sides of the net.

Game:

First player serves ball over net to opposing team. Any player on opposing team may volley the ball (a pass) to a teammate, or volley the ball over net. Only 3 passes are permitted before ball is volleyed over net. Failure of receiving team to return ball over net scores one point for serving team.

Rules:

A team continues to serve until it fails to score; service then goes to opposing team. Players serve in rotation. Team scoring most points during a specified time wins.

Modified Volleyball

Organization:

Six players, with positions indicated as left forward, center forward, right forward, left back, center back, right back.

Court ranges in size from 15' by 30' to the official area of 30' by 60'. Serving area is 3' to 6' in depth behind the end lines. Net is 6' in height.

Game:

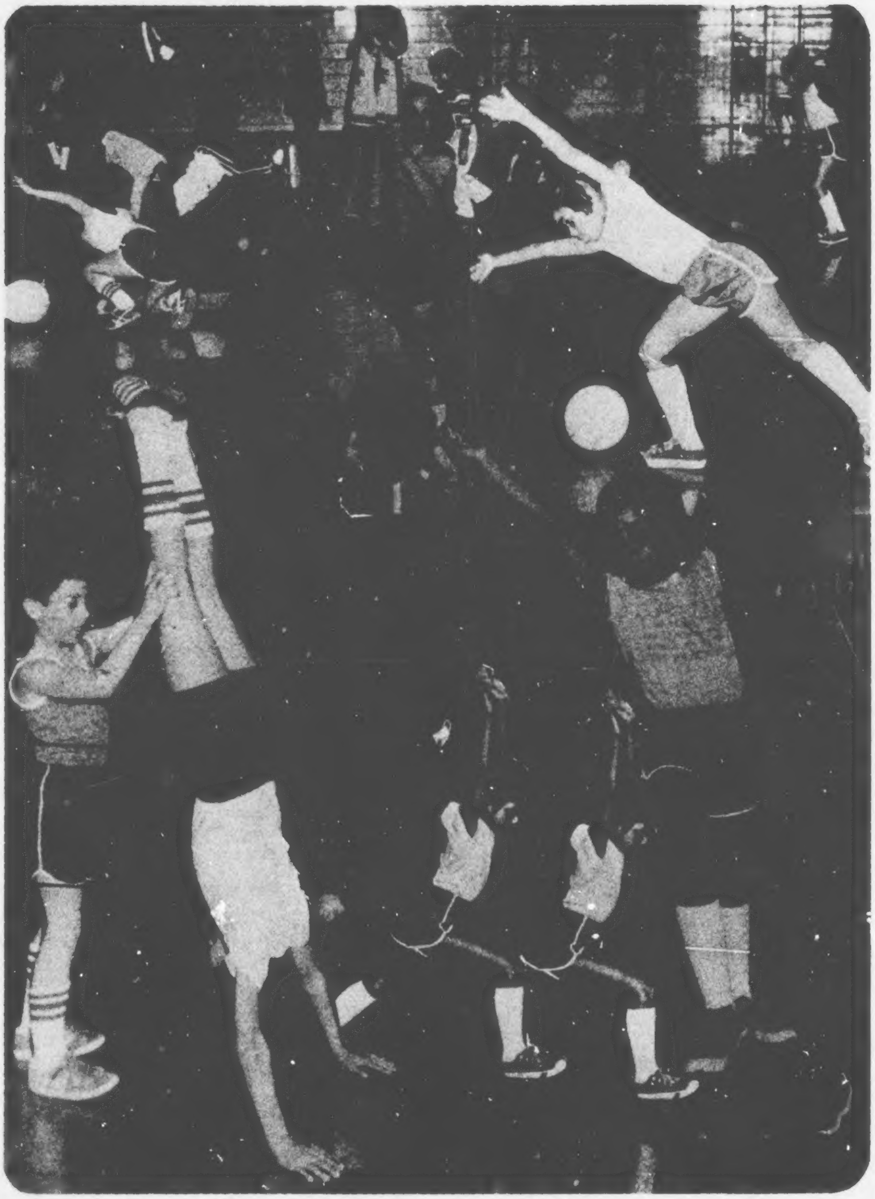
Player in right back position serves. All six players participate in the serving order through strict rotation, each time team receives the ball for service. Serving order must be maintained by both teams. Each player has a term of service every time that the serving order is repeated.

Exception:

At the beginning of game, first server of each team completes first term of service before rotation of position occurs.

Game is completed after a specified length of time during which one team has accumulated one point more than the opposing team. Time is extended if tie occurs.

VIII GYMNASTICS



GYMNASTICS

INTRODUCTION

In recent years, many people have been exposed to the beauty and excitement of gymnastics, partly because of the extensive television coverage of the Olympics and national and local gymnastics events.

Gymnastics training is an important physical education component in the elementary school. The self-testing activities of gymnastics help immeasurably in developing coordination, balance, flexibility, strength, and courage. Stunts, tumbling, and apparatus work have a progression of difficulty; the simplest work can be initiated as early as grade one. If these activities are introduced in childhood, potentially gifted gymnasts can be identified and developed throughout the later school years.

Before gymnastic activities are introduced, however, children must be educated in safety awareness, the need for self-discipline, and the use of proper form.

Gymnastics is divided into two sections: stunts and tumbling, and apparatus skills. Each section contains skills charts appropriate to the 5th and 6th grade levels.

GENERAL PROCEDURES

Use the questions to introduce students to general gymnastics skills such as warm ups, rolling and balancing. Examples of skills refinement questions are presented for most basic stunts and for apparatus work. Use the skills analysis of specific stunts, routines, and apparatus activities to create questions necessary for refining students' performances.

GENERAL SAFETY

Pretest to determine the level of performance of each child, before planning instruction.

Plan activities to allow for individual differences, so that every child can perform with some degree of success.

Make sure children wear sneakers and remove jewelry and loose articles in pockets.

Look for signs of fatigue; no tired or ill child should be permitted to perform.

Train and use students as spotters. Spotters can:

hold performers firmly, taking up a position in relationship to the direction of the performers' movements.

assist, but not interfere with performers' activities nor carry partners' weight.

help to prevent serious falls by providing security to performers as they attempt to support themselves.

Place mats far enough apart to provide for free movement around them. Seams, buttons, and patches face the floor. Foam-backed carpets are good individual tumbling mats (18" x 36", or 20" x 40", 3/4" to 1" thick).

SAFETY FOR APPARATUS

Supervise all activities and prohibit children from practicing on apparatus before and after class.

Cover all exposed frames of apparatus that touch the floor with mats. Also have mats at take-off, intermediate, and finish points of apparatus and under ropes. If possible, use double mats at landing points.

Assist children during activity, to prevent any mishaps.

Demonstrate and teach proper and safe movement and set-up of equipment from storage area to activity area.

Note: Only qualified teachers with expertise in the particular appratus may teach trampoline, parallel bars, and balance beams. This policy conforms to the AAHPER 1978 position statement.

EVALUATION

The following evaluation can be applied to both stunts and tumbling activities and apparatus skills:

- Are you providing experiences that will develop fitness levels requisite to performing stunts and tumbling and the use of apparatus? Do fitness activities include the use of ropes?
- Are you providing experiences for different levels of achievement?
- Are children absolutely certain about safety measures and precautions regarding equipment, activity areas and specific stunts?
- Do children understand gymnastic terms?
- Are your warm-up activities meaningful in terms of the activities planned?
- Are children developing the ability to perform specific stunts with ease?
- Are they enjoying their experiences? Are you?
- Do they show confidence, courage, and understanding in the use of their bodies as they perform?
- Are you able to determine specific weaknesses in the execution of a stunt?
- Are you questioning children adequately to refine performances of a particular stunt, routine, or apparatus work.
- Do children show increased confidence and ease in the performance of skills?

FALLING WITHOUT FEAR

One of the more important concepts that young children should be taught is how to fall without fear. This is especially critical when the teacher introduces a gymnastics program. When children have learned to fall without fear, they begin to build self-confidence and courage to attempt more difficult activities. To develop this concept among children, the teacher may consider using the questioning technique to help them gradually overcome their real or imagined fear of falling.

Can you jog (walk or run) through empty spaces in the gymnasium and, when I say "Stop," stop and balance in whatever position you are in?

Is it possible to change direction and stop without balance? (repeat several times)

This time, when I ask you to stop can you do so on four parts of your body, leaving enough room for your body and that of anyone near you? Is there room for you? Are four parts touching the floor?

Can you do this again?

While traveling through the available space, this time can you lower your level even more on the word "Stop"?

Can you slide stop each time I say "Stop"? (repeat several times)

Can you quickly squat in a personal space?

If you were to fall over from this squat position, how would you fall?

How many ways can you break your fall from a squat position?

Can you kneel with your body as straight as a ruler?

How many different ways can you break your fall from this kneeling position?

Can you stand tall on your personal space?

Can you melt away from this standing position?

If you were a rag doll, how would you fall to the ground?

Mats should be used at this point, with approximately 6 to 8 children per mat. Since arm strength is necessary, the following can be done by children in grades 3-6. However, stronger youngsters in lower grades can try.

While standing at the side of the mat, how would you break your fall if you were falling forward? (Children enjoy the softness of the mat and some will actually plop down on it. Assist such a youngster in recognizing that they are learning how to fall on a hard surface without harm.)

Can you fall that way on the hard floor?

Can you pretend that the mat is a hard floor?

How would you break your fall if this mat were a hard floor?

Who will fall forward on the hard floor and break the fall?

SECTION 1: STUNTS AND TUMBLING

GOALS

- To have children develop sufficient ability in the execution of the stunts and tumbling skills shown on skills chart for grades 5-6. (See Appendix p. 280.)

PROCEDURE

Skills	*Exploratory Questions*
Rolls	In how many different body parts can you rock and roll? How many different body parts can you curl? Can you roll so that only six body parts touch the floor? Can you roll yourself down the mat several times? How many ways can you roll your body over a rolled mat? How many different ways can you roll backwards? How many different ways can you make your body roll? Can you run, jump, and roll on the mat?
Balances	Keeping one body part on the floor, can you reach high? . . . low? On how many different body parts can you balance your body? Can you kick your legs and try to touch the ceiling with your toes? Can you run and jump over your mat without touching anyone?

Balances

What is the most balanced position? . . . the least balanced position?

Can you make a bridge with your body? With a partner, can you make a low bridge? . . . a high bridge? . . . a medium-high bridge?

How many different ways can you stretch your body while lying on the floor? . . . in a kneeling position? . . . in a standing position?

Can you balance in such a way that two body parts are pointing to the ceiling?

Balancing your body on your hands near a wall, can you walk your feet up the wall? Can you change direction?

Can you balance your body on your hands?

Can you stand on your head with a partner helping you?

Can you balance your body on your hands and kick your feet?

Keeping only your hands on the floor, can you move your feet around? . . . run? . . . hop? . . . slide? . . . donkey kick?

Can you, while moving your feet around, make your hips higher and support your weight on your hands?

In how many ways can your feet meet and part?

In how many ways can you move, using your hands as a base of support with hands very wide apart? . . . close together?

How many different ways can you lift one foot? . . . both feet?

Can you balance your body and kick your legs like a mule?

Can you travel across the floor and end in a balanced position?

Guided Discovery Questions

Log Rolls

Can you roll down the mat by turning your head, shoulders, and trunk sidewards, as in the log roll?

Forward Rolls

Can you form your body into a ball?

Can you roll like a ball in a forward direction?

Can you squat and make yourself round enough so that you can look underneath and behind you?

	Can you topple over, as if you were a ball rolling? In a squat position, on the balls of your feet, can you put your hands on the floor at the outside of your feet, look underneath and behind, roll on your back? Can you do the same roll, but this time end by standing up? Can you do a forward roll from a standing position?
Series of Forward Rolls	Can you do two forward rolls, trying not to stop in between? How many forward rolls can you do, one after another?
Forward Roll from Run	Can you run to the mat and, as you reach it, turn into a ball and roll? Can you, from a run, reach for the mat with your hands and roll over it? Can you run, roll, and finish standing?
Shoulder Roll	If your body were round as a ball, could you roll forward but to the side as well? Could you roll as a ball over your right shoulder? . . . left shoulder? Can you roll so that your arm and shoulder touch the mat, one after the other? Can you put your weight on your bent arm before you roll?
Backward Roll	Can you rock your body backward and forward in a sitting position? Can you keep your mouth to your knees as you rock backward and forward? Can you rock backwards hard enough to touch your toes behind your head, and then rock back? How can your hands help you? Can you rock backwards, using your feet and hands, keeping your body curled like a ball, and then go all the way over? Can you roll backwards over one shoulder? Can you roll backwards, leading the movement with your feet? Can you roll backwards with eight body parts touching the mat? Can you kiss your knees while rolling backwards?

	Can you kiss and hug your legs while rolling backwards? From a standing position, can you curl into a ball and roll backwards? Can you roll backwards, and finish by lying on your back? Can you roll backwards and support your body on your hands? Can you do it with a partner to help you?
Backward Roll from a Jackknife Position	Can you sit leaning forward, while keeping your legs straight? Can you push down with your hands while you sit? Can you lie down and bring your knees to ~~you~~ chest? Can you bring your legs past your head and touch the floor behind? If you started with straight legs while sitting down, could you roll backwards and end up in a squat position?
Balances	Using just your hands, can you balance like a frog? Can you balance your body and look like a table? Can you balance your body over a triangle made with your hands and head? Balancing on your hands, can you make the shape of the letter Y? . . . the letter T? While lying down, can you push your buttocks toward the ceiling and make the letter V upside down? Can you perform a stand, twist, and low balance in sequence?
Frog Headstand	In a squat position, can you touch both your head and hands to the floor at the same time? Can you place your body so that your back is straight and your buttocks are high? Can you rest your knees on your elbows? How high can you get your legs while you are balanced on your head and hands?
Headstand	After you have done a "Frog Headstand," can you keep your back straight and bring your knees together? Using your leg muscles, can you push your feet to the ceiling, keeping your toes pointed?

Headstand and Forward Roll	Can you balance on your head and hands, and collapse into a roll moving forward? Can you balance on your head and hands and lower your head until you can roll? Can you lower your level and collapse, keeping your knees and hands close to your chest? Can you balance on your head, roll forward, and finish standing?
Cartwheel	When I say go, can you travel, placing your head into different levels as you go? What can you do with your feet and hands, while your head is at a low level? Can you get your feet high? . . . low? Can you bend your body from side to side, with your arms stretched out, and move like a windmill? How far can you bend to the side if you lift the other leg in the air? Can you put your hands down, one at a time, to the side and lift your legs over them, one at a time, so that you end up standing? Can you get your hips over your head with your feet at a high level, while moving sideways?
Handstand with Assistance	Can you balance your body with your feet off the ground for one second? . . . two seconds? . . . three seconds? Can you lift your legs so that your hips are in a straight line above your hands? How can you lift your hips and legs above your head, keeping your hands on the floor? Can you stay on your hands while you count to three? How long can you balance on your hands? Can you walk on your hands in this position?

Skills Refinement Questions

Forward Roll	Is your chin tucked to your chest? Are you starting off from the balls of your feet? Are you pushing with your hands?
Series of rolls	Are you returning to a squat position as you begin each roll? Are you keeping your rolls as close together as possible?

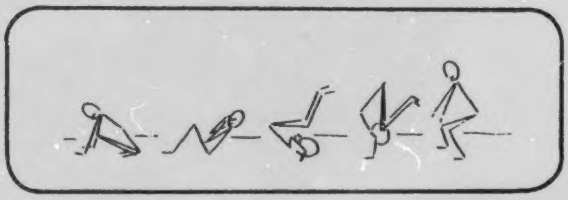
Forward roll from a run	Are you ready to receive the weight on your hands as you approach the mat? Are you tucking your head under as you touch the mat?
Shoulder roll	Are you resting on the forearm before you roll on your shoulder?
Backward roll	Are you keeping your knees as close to the chest as possible? Are your fingers pointing backwards with palms up? Are you pushing on the mat with the palms down as you roll backwards?
Backward roll from a jackknife position	Are you supporting your weight on your hands as you go backwards? Are your hands close to your thighs?
Frog Headstand	Are your elbows bent while your head touches the floor? Is your head acting as a balance while you support yourself on your hands?
Headstand	Can you point your toes as you balance? Are your knees straight? Are you balanced over your triangle base?
Headstand to forward roll	Are you tucking your head close to your chest? Are you knees close to your chest? Are you relaxing your body as you come down?
Cartwheel	Can you keep your feet and legs further apart as you go over? Are your knees straight? Is your weight going from one hand to another as you move? As you move, are your hands and legs like the spokes of a wheel?
Headstand with assistance	Is your back slightly arched and your head up and forward? Are your toes pointed? Are your upward kicks strong enough to keep you inverted or upside down?

EVALUATION

- Have you provided for fitness development?
- Are children falling on mats without fear?
- Are children becoming increasingly limber in curling for rolls?
- Are you using children to demonstrate correct form?
- Are children developing confidence in executing stunts?
- Are you providing for exploratory experiences?
- Are children using their space wisely?

SKILLS ANALYSIS

Forward Roll	Squat position, knees together and arms on outside of knees. Hands on mat, about shoulder-width apart, fingers spread and pointing forward. Knees are straightened and hips raised so that body weight is on toes. Tuck chin to chest tightly. Push off from the balls of the feet, and lower the nape of the neck to the mat, pushing with the hands. Start the roll at the back of the neck. Remain in tucked position, and roll onto the rounded back, grasping the shins. Then pull up to standing position. Push with the hands until nape of the neck makes contact with the mat. Spotter should be in a squat position, with right hand towards the performer. Place one hand at back of head, to insure the tuck position, and the other on the shin of the nearer leg. As performer starts to roll, guide the head downward to insure tucking the chin, but at same time support the performer's head. As head nears mat, exert pressure upward with the hand on the shin.
Series of Forward Rolls	Start from a stand, do forward roll, come to feet in squat position, and roll over again. Finish last roll by coming to standing position. Perform activity on long mat or several short ones, end to end, with no overlapping or spaces between mats. Spotter is at side, near end of last mat, to warn performer not to go off end of last mat.
Forward Roll from Run	Run a few steps, take a light jump on both feet, spring with body inclined forward and arms reaching forward, ready to receive weight on hands. As hands contact mat, tuck head under, rolling on back of neck, bend knees, and roll over coming to standing position at completion of roll.

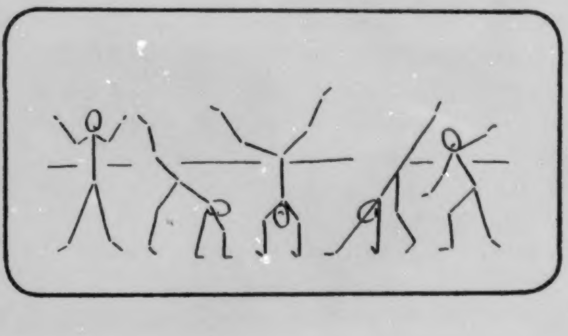
Shoulder Roll	Feet apart, bend over and place left hand on mat directly in front of left shoulder. Reach under left arm with right arm, and rest weight on right forearm and then on right shoulder. Roll simultaneously forward and sideward, rolling across the back from right shoulder to left hip. Next, come up on left knee and then step up onto right foot.
Backward Roll 	Squat position, knees together, elbows bent and close to body, hands with palms facing forward. Leaning backward, roll into sitting position and continue the roll onto back, with head tucked to chest and back curved. At same time, bring hands up and over the shoulders, palms up, fingers pointing backwards. Continue rolling backward, keeping knees as close to chest as possible. Hands touch mat at about same time as back of head does. Performer pushes hard backwards with hands to complete the roll, staying tucked until feet contact mat; then stands.
Backward Roll from a Jackknife Position	While keeping legs straight, flex forward at hips, position hands alongside thighs, drop back to a straight-leg sitting position, raise flexed legs, tuck body and roll directly backward over the head while supporting weight on hands which are over shoulders. Stunt is completed by coming to a squat position on feet.
Frog Headstand	Hands on mat, shoulder-width apart. Forehead on mat in front of hands, so that head and two hands form a triangle. Elbows bent. Right knee on right upper arm, left knee on left upper arm. Position is held, with only the head and two hands touching mat. Weight is on hands, with head acting as balance. Spotter gives assistance by kneeling beside performer and placing hand on performer's back to give a sense of support.
Headstand	Get balance with knees on upper arms, as in the Frog Headstand. Then slowly raise both legs and straighten knees above body. Back is arched. Return to starting position, in reverse order. Spotter is ready to support performer by holding the ankles. *Note:* Headstands can be practiced near the wall, on a mat, to give additional support.

Headstand and Forward Roll

From headstand position, performance is completed by relaxing body and coming down into a forward roll, being sure to tuck head close to chest and bend knees close to chest. Performer rolls over, takes weight on feet, and stands.

Spotter stands beside performer and holds ankles, while performer comes to headstand position. Release hold on ankles when performer bends knees and goes into a forward roll.

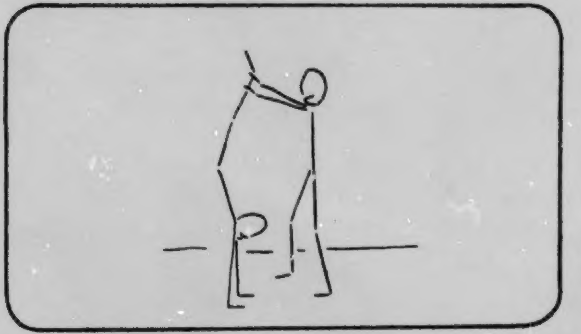
Cartwheel



Stance is sideways. Spring, placing weight on near hand, then on other hand, landing first on one foot, then on the other. Elbows and legs are straight, back slightly arched, and head kept up at all times.

Body looks like a wheel during performance. Feet and legs are wide apart when body is in a vertical position.

Handstand with Assistance



Weight is supported on hands; legs are kicked upward until body is inverted. Partner catches and holds ankles. Back is arched, head up, toes pointed. Return to starting position is in reverse order.

Note: Handstand. Same as above. Partner is ready to assist until performer is consistent in performance. A handstand can be practiced on a mat against a wall. Caution students to place hands at least 18" from wall.

SECTION 2: APPARATUS:

BALANCE BEAM

GOAL

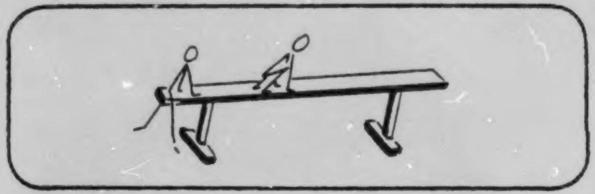
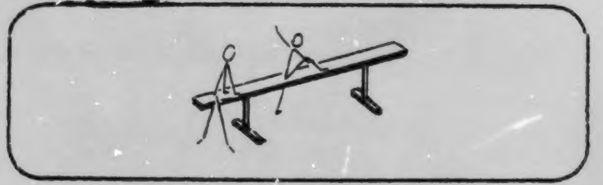
- To have children develop sufficient ability to perform skills shown on skills chart for grades 5 and 6. (See Appendix p. 281-282.)

SAFETY

- Before children perform on the balance beam, all the balance movements should be taught and performed on the floor, on either a chalked or taped line. A spotter should walk alongside the performer on the floor.
- Initially, the beam should be adjusted to a low height. It may be raised when children become more secure and skilled. The spotters assist performers by holding their fingertips and moving alongside them.

PROCEDURE

Skills	*Exploratory Questions*
Mounts	How can you mount the beam? In how many different ways can you get on the beam?
Locomotor movements	In how many different ways can you travel across the beam? In how many directions can you cross the beam?
Balance movements	Can you balance on the beam using different body parts? How can you balance at different levels on the beam? What body parts can you name while you are balanced on the beam?
Dismounts	In how many ways can you get off the beam?

	Guided Discovery Questions
Mounts	
Straight Arm Support	Can you hold yourself up on the beam using your hands and arms? While supporting your body on your hands, how can you get your feet up on the beam?
One Knee	Can you kneel on one knee and stretch the other leg back while balancing on the beam? Can you kneel on one knee while mounting the beam? Can you raise one leg back as you balance on the other?
Straddle and Squat 	While supporting your body on your hands, how can you get your feet up on the beam? Can you get one leg on the beam while holding your body up with your arms and hands? While keeping your legs down, how high above the beam can you raise your hips by supporting yourself on your hands?
Other Mounts 	Can you sit on the beam by using your arms to get on it? Can you get to a sitting position sideways on the beam? Can you get on the beam without using your hands?

Locomotor Movements	*Guided Discovery Questions*
	Can you travel across the beam holding spotter's hand?
	Can you place your arms in different positions as you travel to help you balance?
	Can you travel to the middle of the beam and return home at a lower level?
	Can you mount the beam, one foot at a time, and travel to the end, using a movement other than walking?
	Can you travel across the beam like a cat? . . . a toe dancer? . . . soldier?
	Can you jump across the beam, hop, skip, gallop?
	Can you walk to the center and squat?
	Can you stretch one leg forward as you squat in the center of the beam?
	Can you dip one leg at the side of the beam as you walk across to the other end?
Non-locomotor Movements	Can you pull yourself across the beam?
	Can you push yourself across the beam?
Optional Locomotor Movements	Can you ice skate across the beam, and jump off like a rocket ship?
	Can you look like the letter V, while sitting on the beam?
	Can you travel across the beam with your eyes closed?
	*Can you travel across the beam and twirl a hula hoop on various body parts?
	*Can you dribble a ball while traveling across the beam?
	*Can you catch the ball while traveling across the beam?
	*Can you step over a wand as you travel across the beam?
	*Can you jump rope across the beam?
	*Can you balance a bean bag on different body parts, as you travel across the beam?
	*Can you travel in and out of your hoop as you cross the beam?
	Can you and your partner perform the wheelbarrow stunt across the beam?

*Requires equipment

Balance Movements

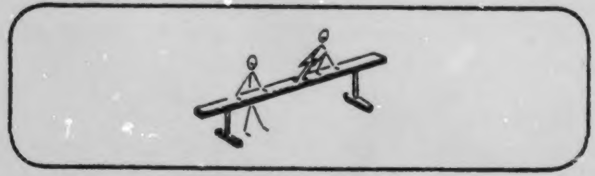
"V" seat	Can you sit in the middle of the beam with your feet stretched out to the sides? Can you keep your legs straight out to the side as you sit on the beam?
arabesque	Can you raise one leg back as you balance on the other? How high can you swing one leg back and forth as you balance?
front scale	Can you bend forward while standing on one foot and still stay balanced? How high can you raise the other leg as you bend forward on the beam?
kneel scale	Can you kneel on one leg while you are balanced on the middle of the beam? Can you balance on one knee while your hands are in front of you on the beam? Can you raise the other leg as you kneel on the beam?

Dismounts

straight-up jump	Can you touch the mat with both feet at the same time when you land? How high can you jump as you leave the beam?
lateral stag jump	Can you jump off the beam from a kneeling position?
jump straddle	Can you stretch your legs sideways as you jump into the air, and then land with your legs together? While you are in the air, can you touch the toes of each foot as your leg is stretched sideways?
side seat	Using your hand to help you, can you get off the beam from a sitting position?
seat straddle	Can you get off the beam from a front straddle position by bringing your legs backward over the beam?

Mounts

	Skills Refinement Questions
straight arm support	Is the weight of your body on your arms? Are your toes pointed and your elbows locked?

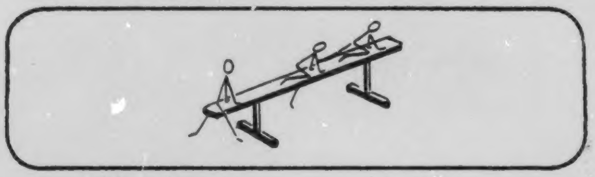
one knee	Is your leg stretched in back of you? Can you get your leg higher and still point your toe? Can you arch your back as you kneel?
squat mount	While keeping your legs down, how high above the beam can you raise your hips by supporting yourself on your hands? Can you raise your hips high enough so that both feet can land on the beam in between your hands as you jump up?
	
straddle mount	Is your body weight on your arms? Are your elbows locked?
Locomotor Movements	
	Can you point your toes as you walk? Can you keep your head high and your eyes ahead as you travel across the beam? Can you raise your arms for better balance as you travel?
Balance Movements	
"V" seat	Can you form a sharper "V" as you straddle the beam? Are your elbows locked for support?
arabesque	Can you straighten your knee as you extend your leg backwards? Can you point your toe as you straighten your knee? Can you change the position of the raised leg?
front scale	Can you raise your leg backward so that it is higher than your hips? Can you keep that position but change the position of your hands?
kneel scale	Can you keep your arms straight so that you do not wobble?

EVALUATION

- Are children aware of safety procedures?
- Are children developing increased skills in balancing?
- Are children exercising creativity in exploring use of the beam?
- Are you able to individualize refinement questions to help children develop proper form?

SKILLS ANALYSIS

Mounts

Straight Arm Support	A short run from the side is taken to the beam. Both hands are placed on the beam. A jump to support position is executed. (Arms are straight with elbows firmly fixed and locked. Feet are together. Knees are flexed and then extended in maintaining the support position.)
One Knee Mount 	A jump to support position is executed. One knee is placed on the beam between the hands. (The weight is supported on the knee and hands.) The other leg is extended to the side along the beam with the toes of the foot maintaining contact with the beam.
Squat Mount	A jump to support position is executed. While both arms are locked and straight, the feet are raised to the beam and placed between the hands. (Raise hips high.)
Straddle Seat Mount	A jump to support position is executed. The right leg is raised and extended to the side with a straight knee. The right leg is raised over the beam as the right hand is released from the beam. A quarter turn is executed and the hands are placed in front of the body into a 'crotch seat' position. The weight is shifted to the left side as the leg is swung over the beam, then is centered. The body is arched and the head is up.

Locomotor Movements

Forward Walk	Spotter walks along one side of the beam with one hand offered to the performer. Toes are pointed as the performer steps forward along the beam. Arms may be held in various positions — outstretched, upward, one in front, the other up. Variations include walking on tip toes or taking small quick running steps.
Backward Walk	Spotter walks along one side of the beam as above. Foot is extended backward on each step while the body is held erect. Arms may be held in various positions. Variation is a tip-toe walk backward.
Toe Touch Walk	Spot as above. With the weight on one foot, the toe of the other foot is extended and touches the beam. Weight is transferred to the forward foot. Repeat until the performer has reached the end of the beam.

Sideward or Slide Walk	Spotters face the performer, in front and back, moving with the performer sideways. While standing sideways on the beam, performer steps with the left foot to the side, then brings the right foot to the left and continues to the end of the beam. The side movement may be performed with a slide instead of a step.
Two-Step, Chasse or Glissade	Spotter moves alongside the beam offering a hand. While facing the length of the beam, the performer slides forward with one foot, bringing the other foot to it, then slides forward again on the lead foot. Movement is slide left-together-slide left; slide right-together-right, and so on, to the end of the beam. Arms are held out sideways.
Step-Hop	Spotter moves alongside the beam offering a hand. While facing the length of the beam, the performer steps or slides forward on one foot, then hops on it. Repeat this action with the alternate foot, and so on, down the beam. Arms may be held sideways, upwards, or in other positions.
Plie Walk (Bent Knee and Leg Swing)	Spotter moves alongside the performer. Performer faces the length of the beam, standing erect with arms outstretched. As the knee of the supporting leg is bent, the opposite leg is extended and swung from the rear, toes pointed, below the side of the beam, then forward, ending with the weight shifted to the forward foot. Repeat the action with feet alternating positions until the end of the beam is reached.
Ronde de Jambe (Swing Leg Walk)	Spotter moves along the beam, but out of the way of the swinging leg. While facing the length of the beam, performer stands with weight on the forward foot. Rear leg is extended, lifted outward to the side and forward, toes pointed and onto the beam. This leg now supports the body weight. Repeat the action alternating feet until the end of the beam is reached. The arms are held sideways for balance.
Skip	Spotter moves alongside the beam offering a hand for support. Performer faces the length of the beam and skips forward (step-hop) with alternating feet to the end of the beam. Knee of the skipping leg may be raised high. Arms may be held out, up, or in other positions.

Balance Movements

"V" Seat	From a straddle with weight on the arms in front of the body, legs are swung down and over the beam assuming a seated position. While swinging back with arms at the sides for balance, both legs are raised straight out and up in front of the body so that a "V" is formed with body and legs which are extended upwards and forward. Toes are pointed and the knees are locked together.
Arabesque	From a standing position on the beam, weight is placed on the right foot. Left leg is extended backward with the knee straight and toes pointed. Arms are raised to the side for balance. (Variations include different arm positions and different positions of the raised leg.)
Front Scale	While standing on one leg with a locked knee, the trunk is bent forward. The other leg is raised and extended backwards so that it is higher than the hips, and the trunk is inclined forward. Maintaining this position, arms may be raised out and up, or one forward and the other back, or other variation.
K [illegible]	While standing on the beam, the body is lowered and the hands are placed in front and on the beam to support the weight. One knee is bent and rests on the beam while the other leg is raised and extended backward, higher than the hips. Toes are pointed. Avoid wobbling, keep arms straight.

Dismounts

"Straight Up" Jump	While standing on the beam, the feet are together. Knees are bent. As arms swing backward, then forward, knees are extended. Body is propelled off the beam with a jump. On landing, arms and head are up and back is arched and both feet touch the mat simultaneously.
Lateral Stag Jump	While standing on the beam, feet are together and knees are bent (flexed). While jumping off the beam, one knee is bent (flexed) and the toes of that foot touch the knee of the other leg which is extended laterally. A "free" position of the arms (up, side, etc.) is assumed.

Jump Straddle	While standing on the beam, feet are together and the knees are bent. On executing the jump off the beam, the legs are raised apart and then quickly forward. The arms are extended forward so that the hands touch the toes of each respective foot. Landing is on both feet on the mat.
Side Seat	While sitting on the beam, place the opposite hand of the bent knee on the beam (e.g. right knee bent, left hand on beam). While placing weight on the hand, the body is straightened and a half turn backwards and off the beam is executed. Finish position is with the body facing in the opposite direction from the starting position.
Seat Straddle	While sitting in a straddle position facing the length of the beam, both hands are placed slightly in front of the body and on the beam. As the body moves in a rocking motion, both legs are swung forward as in a "V" straddle and then propelled backward. (The arms must be straight.) Simultaneously, hands push on the beam and body is lifted off the beam with legs raised high, together and backward over the beam. One hand is released as body lands off the beam, feet together on the mat.

PARALLEL BARS

GOAL

- To have children develop sufficient ability to perform skills shown on skills chart for grades 5-6. (See Appendix p. 281.)

SAFETY

- Wherever possible, in order to allow children to attain a sense of security and understanding, have them perform the activities on the floor before they work on the parallel bars. For example, "Can you sit on the floor and hold your body up while resting on your hands?"
- The parallel bars must be adjusted to the children's heights. Check to see that rollers have been released and pins are in the holes so that the bars do not slip down.

PROCEDURE

Skills	*Exploratory Questions*
Jump support	How can you hold yourself up on the bars?
Walk across	How can you travel across the parallel bars?
Dip	In what way can you raise and lower your body while holding the parallel bars?

Cross rest into a straddle seat Cross rest into a side-riding seat	In how many different ways can you sit on the bars?

Guided Discovery Questions

Jump support	Can you jump up and hold your body up on the bar? How many times can you mount the bar by jumping? Can you lock elbows as you hold yourself up? Can you bend your knees as you jump? Can you hold yourself up for a second? two seconds; three? Can you hold your body up on the bars without bending from the elbows?
Walk across	Can you hand-walk across the bars while holding your body up?
Cross Rest Into A Straddle Seat	Can you swing your legs back and forth while you support yourself on the bar? How high can you swing them? Can you swing them high enough to rest on the bar, and keep them there? How long can you sit on the bar with your head up and your legs and back straight?
Cross Rest Into A Side-Riding Seat	Can you swing forward, and have both legs end up on the same side of the bar? Can you have the foot of one leg rest on the knee of the other, as both legs are in the air? How can you get both legs to rest on the same side of the bar, as your arms support your body? Can you repeat this and end up on the other side?

Skills Refinement Questions

Jump support	Can you point your toes as you support yourself? Can you keep your body erect and your arms straight with your chest out, and still hold your body up?
Walk across	Can you keep your head up and your back straight as you hand-walk across? Are your toes pointed as you travel?

Dip	Can you point your toes as you lower and raise your body? Can you keep your back straight as you lower your body? Can you look straight ahead as you do this? Can you bend your elbows without leaning forward with your head and shoulders?
Cross rest into a straddle seat	Can you swing forward and back as you support yourself on the bar with your hands and arms? Can you swing, keeping your arms straight? Can you swing both legs simultaneously and high enough so that they come to rest on each bar? Can you point your toes as your legs rest on the bar?
Cross rest into a side-riding seat	Can you rest the foot of the bent leg on the other knee? Can you keep your hands close to your body? Can you arch your back and keep your head up at the same time?

EVALUATION

- Have the children developed adequate arm and shoulder strength for good arm support?
- Are children aware of safety procedures and proper care of equipment?
- Have you observed children during exploratory experiences, so that you are able to assess their abilities?
- Are children developing confidence in the execution of skills?
- Do they know parallel bar terminology?
- Are they able to distinguish a well executed skill from one that is not well done?
- Have you allowed the class to practice each move progressively, until the move is mastered, before going on to the next stunt?

SKILLS ANALYSIS

Walk Across	Starting at one end, jump to a support position between the bars. Moving along, one arm at a time, go completely across to the opposite end of the bars.
Jump Support	Stand in the center area, between the bars. Jump from beneath the bars to a support position. Bar height may have to be adjusted until one becomes more skilled.

	Practice the straight-arm support until the performer can hold the body erect, with straight arms, chest out, back slightly arched, and toes pointing down. This position is basic to good form on the stunt.
Dip	From a support position, bend all the way down with the arms, and go up and down as many times as possible. Develop arm, back and shoulder power by having class practice dips from the straight-arm hang, as preliminary to other basic stunts.
Cross Rest Into A Straddle Seat	After practicing dips, have class perform simple low swings, getting the feel of swinging with the shoulder joint as the fulcrum of the swing. Starting from a straight arm support, swing the legs forward. As the legs come up slightly above the bar, separate the legs and let each leg drop onto a bar. Then sit up in a straddle seat, head up, back and legs straight, and the hands resting behind the bars. Practice starting mount by jumping to a straight-arm support. Elbows are firmly fixed, and hands turned slightly inward to help fix the elbows. Use the basic overhand grip. Jump with knees flexed.
Cross Rest Into a Side Riding Seat	From a straight-arm support position, swing forward and bring both legs up and over one of the bars. Side-seat position involves one leg (the outside one) straight, with leg nearest the bar bent and the foot placed on the other knee. The hands are behind and close to the body, with back slightly arched, head up, and toes pointed downwards.

SWEDISH VAULTING BOX (HORSE WITHOUT POMMELS)

GOALS

- To have children develop sufficient abilities to perform skills shown on skills chart for grades 5 and 6. (See Appendix p. 281.)

SAFETY

- The height of the box, or horse, should be adjusted to the size of the children. Place mats in front and in back of the apparatus and in the area surrounding it. The spotter position will vary according to the activity.

- The box, or horse, may be approached lengthwise or sidewise by the performer, depending upon the skill to be executed.
- The Swedish Box consists of segments which may be added or removed to alter the height. It is recommended that initially only the lowest segment be used; later other segments may be added as children become more skilled and secure.

PROCEDURE

Skills	*Exploratory Questions*
Mounts	How can you get on to the box?
Dismounts	How many different ways can you get off the box? How can you jump off the box?
Vaults	In how many different ways can you get over the box without touching it? How can you get over the box by supporting yourself on it as you vault?
Rolls	In how many ways can you roll on the box without rolling off?
Jumps	How can you jump on to the box?
Miscellaneous	What stunts can you do on the box?
	Guided Discovery Questions
Approach	Can you jump on the box using more spring?
Mounts	Can you push down on the box with your hands, with enough power to raise your hips above the box? Can you raise your hips high enough to land in a squat position on the box? Can you jump to the box and land on it in a squat position? Can you place your weight on your hands as you land on the box? Can you do a roll from your kneeling position on the box? Is your weight on your hands and feet as you straddle?

Vault

Can you run to the box, push down quickly with your hands, and get your hips and legs over the box?

Can you go over the box from the right side by balancing on your hands as you vault?

Dismounts

Can you roll and slide slowly off the box?

Can you jump off and change the direction of your body when you land?

Can you do a quarter-turn as you land? . . . a half turn? . . . a full turn?

Can you jump off and change your body shape in the air?

Can you jump off sideways to the right? . . . to the left?

Can you stretch? . . . curl like a ball? . . . jack-knife?

Can you jump off sideways . . . to the right? . . . to the left?

Can you jump off over the wand? . . . through the hula hoop? . . . land in the hula hoop?

Can you jump off and roll? . . . change the direction of your rolls?

Can you jump off the box and land softly, with arms outstretched?

Can you land in a squat position with hands outstretched?

Optional Activities

Can you step on the box? . . . jump? . . . leap? . . . hop?

Can you close your eyes as you explore the top of the box?

While traveling on the box, how many different ways can you change the levels of your body?

Can you walk like a seal? . . . a crab? . . . Can you hop like a rabbit while on the box?

Can you jump rope on the box?

Can you travel jumping rope across the box?

Can you balance your body on three body parts? . . . on four? . . . on parts other than the feet?

Skills Refinement Questions

Approach

Can you take shorter steps as you approach the box?

Mounts	Are you bending your knees before you come to a standing position? Is your weight on your hands as you kneel on the box? Are your feet spread wide enough as you straddle? Can you keep the weight off your head as you do your forward roll?
Vault	Can you raise your hips higher as you balance on your arms? Can you keep your head up as you push off the box with your hands? Can you increase the speed of your vault without breaking the smooth rhythm of your run? Can you bend your knees as you land on the mat? Can you finish with the body erect and head up?

EVALUATION

- Have children explored the many possibilities for mounting or dismounting the box?
- Are you beginning with a height for the box that facilitates the stunts and activities that can be done on the box?
- Are children able to approach, land on the box, and dismount in a rhythmic, easy-flowing sequence?
- Are they showing confidence in the execution of the vault?
- Have you provided and instructed spotters carefully?
- Are children able to vary the mount and dismount as they execute different vaults?

SKILLS ANALYSIS

Approach	The performer begins with a two-step run or quick short walk toward the box; bends knees and springs up; lands on the box with bent knees; assumes a standing position and jumps off.
Mounts	
Kneel mount	Place hands on the box and land on both knees, with weight caught by the hands which are at either side of the knees.
Squat mount with hand support	Place hands on the box and land in a squat position on the box, supporting body with the hands.

Squat mount	Land in a squat position on the box, keeping hands on either side of the feet and weight on the feet only.
Standing mount	Land in a standing position on the box by bending knees upon landing and then quickly straightening the body, with arms extended forward or sideways.
Straddle mount	Spring to the box, spreading legs widely and keeping the hands in between the legs. The body weight is kept on the hands and feet simultaneously, as the performer pushes and lifts the arms overhead and lands on both feet.
Front Jumping	Face box in standing position; approach box with three or four running steps; mount box and dismount, left foot leading. Bend knees when feet touch mat. Stand in dismount position before leaving mat.
Left Side Jumping	Approach with four running steps. Take off from right foot. Jump on, facing end of box. Stand. Jump off; swing left leg forward. Dismount, facing end of box.
Right Side Jumping	Approach with four running steps. Take off from right foot. Jump on, facing end of box. Jump off; swing right leg forward. Dismount, facing end of box.

Dismounts

Stand and jump off	Bend slightly and spring or jump off the box, with the body extended and arms raised upward. Land on the mat with bent knees, and then straighten up.
Swan jump off	Jump off the box in a swan position, with arms extended sideways and body extended. Head is up and toes are pointed.
Straddle jump off	Jump off the box, with legs and arms spread widely to the sides while in the air. Land with feet together.
Pike jump off	Jump off the box, with arms and legs forward, attempting to touch toes. The body is extended upward and then flexed at the hips as hands meet the toes of the raised legs.
Stag leap to side	Jump off the box, with the front leg bent and the toe touching the knee of the other leg, which is extended to the side. Land with feet together.

Quarter and half turns	Jump off the box in a quarter turn, and land with one side to the box. Keep the body extended as the turn is executed in the air. In the half turn, the body is extended in the air as the turn is executed; turn ends with body facing the box. Turns should be done to both sides. In a complete turn, the performer ends with the back to the box.
Kneel and forward roll	Kneel on the box that is 2 or 3 feet high. Place hands on the mat below, and roll forward off the box.

Note: Box is placed lengthwise for the following:

Squat and roll	Jump to a squat position on the end nearest the performer; do a forward roll across the box, landing with feet on the mat.
Forward roll	From the usual take-off, place the hands on either side of the box about a foot from the end nearest the performer. The weight is supported by the hands (not the head) as the performer lifts the hips up to do a forward roll that ends as the hips touch the other end of the box. The legs swinging down, with the feet over the end of the box, to the mat. Performer ends in a bent-knee standing position. A roll may be immediately executed on the mat following the roll on the box. This should be done in a continuous movement.

Vaults

Standing Front Squat Vault: Left Side	Approach by walking to box. Stand on mat with left side to box. Place both hands on box; push off box; take off from mat, springing hips up, with knees bent, head up, and swinging legs over box. On the dismount, land in half-squat and side-arm position for balance. Stand arms at side. *Spotting:* Spotter stands facing head of performer, grasps upper arm for support as vault is executed. Two spotters should be used; one on near side, and other on far side.
Standing Front Squat Vault: Right Side	Repeat activity outlined for left side, but from the right side. Spotters change position.

Front Squat Vault With Run	Run should be smooth, controlled, with light, springy steps. Body is straight, weight slightly forward, placed on outer borders of the balls of the feet. Arms are bent and knees are in opposition to each other. Vaulter starts about 10' from take-off point. Increase speed without breaking the smooth rhythm of the run, reaching the maximum speed four paces from takeoff. Toes land on mat first, then balls of the feet. The spring should be light and short. On push off, touch of hands should be short, pushing straight up with enough power to raise hips high over the box. The vault ends with a light, firm, half-squat position landing, with arms extended sideward.

ROPE CLIMBING

GOAL

- To have children execute skills as shown on the skills chart for grades 5 and 6. (See Appendix p. 282.)

SAFETY

- Place mats under ropes. Use ropes of 3" manila, secured safely into beams on the ceiling. Check ropes for unraveling, which can cause slivers. Secure ropes against the wall when they are not in use.
- Do not allow sliding down ropes. Warn students of rope burns.
- Have spotters at each rope; train spotters to watch for signs of fatigue and for incorrect positioning of hands and feet.
- Allow only one climber at a time.

PROCEDURE

Skills	*Exploratory Questions*
Rope hanging	How can you hang from the rope?
Rope swinging	How can you swing on the rope without falling?
Rope climbing from back-lying to sitting position	If you were lying down, how would you pull yourself up on the rope?
Rope climbing	How could you climb up the rope?
Skin the cat	While holding on to the ropes, could you somersault backwards and then forward?

Tip-up	Could you hang upside-down holding on to the ropes?
Double rope swinging	In what different ways could you hang from the rope?
Inverted hang	
Bird's nest	
	Guided Discovery Questions
Rope Hanging	Can you keep your entire body off the floor? Jumping as high as is comfortable for you, can you grab the rope and hang? Can you repeat that stunt and explore the following movements with your legs: Bicycle your legs; bring your knees up and tap your hands; keep one knee bent and swing the other forward and backward; look like the better L; look like the letter G. How high can you jump up, grasp the rope with both hands, and hold on? Doing this again, how long can you hold on? Can you do this again and continue up the rope, using only your hands? Can you pull yourself up the rope with your hands, and place both feet tight against the rope? Can you hold on longer in this position?
Rope Swinging	*Standing on the bench, can you grasp the rope, swing from it, and with knees bent land in center of the hula hoop placed before you? (The bench must be securely placed.) Doing this again, can you change your direction when you land? *Can you swing off the bench, and swing back, landing on it? *Can you swing over the play tube (wand) that your partner is holding at different levels, and return to your bench? *Can you swing and take the bean bag from your partner's shoulder, and return to the bench with it? *While swinging, can you drop the bean bag into the hula hoop and return? Without the bench, can you run towards the swinging rope, grab it, and swing? *Can you repeat this, but this time land in the hula hoop that is ahead of you . . . behind you?

*Requires equipment

Rope Climbing — from Back-lying position to Sitting Position	Can you hold on to rope while lying down and pull until you are sitting?
Rope Climbing	From a sitting position, can you pull yourself up to a standing position? Can you, from a seated position, reach high and pull your body off the floor, keeping your heels touching? From a standing position, can you rock your body back on your heels and lower your body to the floor? Can you return to a standing position? From a kneeling position, can you pull yourself up until you are on tiptoe? Can you climb the double ropes as you would the single, keeping one rope in each hand? Can you climb both ropes, using only your hands? Can you keep your body and legs straight as you climb?
Double Rope Swinging	Can you swing with both ropes at the same time, while keeping them together with your feet? Can you grab both ropes with your feet as you swing? Can you keep one rope in each hand, and both together with your feet, and swing back and forth?

Skills Refinement Questions

Rope hanging	Do you jump up as your hands grasp the rope? Can you bend your elbows as you hang? Are you reaching for the highest point that you can grab?
Rope swinging	Are you taking small, running steps as you start your swing? Are your elbows bent as you jump on to the rope? Is the rope above your right foot and below your left foot as you swing?
Rope climbing: back-lying to sitting position	Are you moving one hand over the other as you pull to a sitting position? Are you lowering yourself by moving one hand under the other until you are lying down?

Rope climbing	As you jump up and hold on to the rope, can you place the rope between your feet, with the bottom of one foot tight against the top of the other foot? From this position, can you climb a few feet, pulling yourself up with your hands? As you climb up, are you placing your hand over hand, bending your knees to your chest, and grasping the rope tight with your feet to support you? Can you continue to pull yourself up the rope by thinking and acting these words: "Grasp; bend knees; grasp"? Can you climb down the rope without sliding? Can you climb down the rope with a hand-under-hand position, by bending the knees as you grasp the rope with your feet? Can you climb without gripping the rope with your feet? Are your legs and hips straight as you climb?
Skin the Cat	Can you push your feet on the floor, drop your head backwards, and backward somersault? Can you improve your roll by bringing your knees to your chest? Can you return by ducking your head downward and performing a front somersault?
Tip-up	Are you grasping the ropes shoulder high? Can you drop your head back and raise your legs upwards, hooking your feet around the ropes? Are your legs extended straight up as you hold on to the ropes with your feet? Is your back arched as you hold on?
Double rope swing	Are you gripping both ropes between your feet? Are you grabbing ropes, one in each hand, shoulder high?
Inverted hang	Are you kicking high enough to stay upside down while you hang? Are you jumping up to the rope with both feet at the same time? Is each rope held at shoulder height?
Bird's nest	Are your feet locked at the rope over your head? Is your back arched, your head high? Are you looking forward as you arch into the cradle position?

EVALUATION

- Are you allowing time for arm strength development?
- Have you cautioned children about possible rope burns?
- Have mats and spotters been placed strategically?
- Is one performer at a time using the rope?
- Are children beginning with simpler tasks?
- Have you permitted exploration during the progression from hanging to swinging to climbing?
- Are children developing confidence in the inverted position?
- Are the children aware of the need for safety in executing rope challenges?

SKILLS ANALYSIS

GRADE 5

Rope Hanging	Stand close to rope; grasp rope with both hands at highest point possible. Pull body up until chin is in line with hands. Elbows are bent. Legs are straight, hanging close to rope. Hold position until the count of 5 to 10. Descend by straightening elbows until feet touch mat.
Rope Swinging	Hand grasp single rope, shoulder-high; pull rope back 3 or 4 steps. Run foward, sliding hands up rope. Elbows are bent. Jump onto rope, gripping rope with both feet. Fasten rope between right foot above and left foot below. Descend by releasing feet. Place feet on floor. Release hand grasp. Hold standing position.
Rope Climbing: Back-lying to Sitting Position	From a back-lying position, pull yourself up by moving one hand over the other until a sitting position is reached. Return to lying position by moving one hand under the other until back-lying position is reached. Spotter holds hips of climber.
Rope climbing	Stand close to rope. Grasp rope with hands close together at highest point. Elbows are straight. Pull to hanging position. Elbows are bent, knees and hips straight, chest in line with hands. Hold rope firmly between feet. Left foot is under rope. Right foot is over rope. Move hands up as high as possible, alternating left and right.

Rope climbing	When hands have reached highest point, without losing front grip slightly release foot and knee pressure. Pull knees up. For the descent, use feet as a brake and travel down to standing position. One hand grasps the rope below the other while descending.
Skin the Cat	Grasp two ropes shoulder high. Drop head back and push off from mat. Draw knees up to chest, and swing up and over, making a complete somersault. Have feet touch mat. Keep grip on ropes. Push off from mat. Duck head downward and return with front somersault. Touch feet on mat. Release grip on ropes and stand. *Spotter:* Stands to side and grasps one hand of performer with both hands to give support and confidence.
Tip Up	Grasp two ropes shoulder high. Drop head back; push off from mat; draw knees upward. Hook toes around ropes above hand-grasp. Straighten body. Stretch legs up ropes. Arch back, holding head up. Return to standing position by reversing movements. *Spotter:* Stand at side and grasp one hand of performer.

GRADE 6

Rope Climbing	Review climbing, using hands and feet. Climbing without foot grip, keeping hips and legs straight.
Double Rope Swing	Grasp ropes, one in each hand, shoulder-high. Walk back three steps. Run forward and pull self up, gripping both ropes between feet.
Inverted hang	While standing between the ropes, the hands grasp each rope at shoulder height. Springing up with both feet simultaneously, the legs are kicked up to an inverted position. The inverted position is held for a few seconds. Both knees are then flexed (bent) to the chest, and there is a return to the standing position *Safety Note:* Two spotters, one on each side of the performer, hold lightly to one wrist and support a shoulder.

Bird's nest	While standing between the two ropes, the hands grasp each rope at shoulder height. As the legs kick up to an inverted position, the ankles are bent and the feet are locked over the rope above the head. While holding on to the ropes, the body is arched in a "cradle" or "bird's nest" position, and the head is held high, eyes looking forward. The "bird's nest" position is held for a few seconds. The knees are then brought to the chest in a flexed position The body is turned forward and returned to the sitting position.

TRAMPOLINING

GOAL

- To have children perform the following skills:

  basic bounce
  seat drop
  knee drop
  hands and knee drop
  front drop
  back drop

SAFETY

- Only certified teachers of physical education with expertise in trampolining may teach this activity.
- Training in tumbling on mats precedes use of the trampoline.
- As one student performs on the trampoline, trained spotters should be stationed on each side and each end of the trampoline, directing the performer back to the center of the bed.
- Only one person at a time may be permitted to perform on the trampoline.
- Only those stunts which have been taught should be attempted.
- As students become more expert, they should be encouraged to create combinations of stunts under the direction of the teacher.
- Trampolines should be properly folded and secured when they are not in use. Apparatus should be inspected and maintained in accordance with manufacturer's recommendations.
- The somersault is not recommended as a regular class activity.

Note:

Dismounting and Mounting — A student who mounts the trampoline for the first time should not step on the suspension system, but rather should place the body weight on the frame. The weight then can be transferred to the bed. A student should not step with both feet on the frame. A small stool placed near the trampoline might assist a beginner and help to provide confidence in mounting.

Skill	*Exploratory Questions*
Bounces take-off landing	How can you go up and down with control? How can you walk on the trampoline bed?
Drops	How can you fall or drop to the bed?
	Guided Discovery Questions
Bounces	Can you keep your feet shoulder-width apart as you jump up and down? How can your arms help you to balance and jump on the trampoline? Can you bend your knees as you land?
Seat drop	Can you jump into the air and land on the trampoline as if you were sitting down? As you go up, can you make an "L" in the air and land in that position?
Knee Drop	Can you kneel in the air as you bounce up, and hit the trampoline with your knees as you come down?
Hands and Knee Drop	Can you balance on your hands and knees on the trampoline bed? Can you keep your hips up and not land on your heels as you balance? Can you bounce several times, and then land on your hands and knees?
Front Drop	Can you land on your stomach instead of your knees and hands?
Back Drop	Can you bounce, raise your legs, and land on your back? Can you land on your back and finish standing? Can you land without your elbows touching the trampoline bed?
	Skills Refinement Questions
Bounce	Can you push off with your toes, raising your arms as you go up and bringing them down as you go down? Can you look straight ahead as you go up and down? Can you bend your knees as you land?

Seat drop	Are your hands next to your body as you land? Are fingers pointed toward your toes as you land? Are your seat and legs contacting the bed at the same time? Are you pushing off with your hands to resume a standing position? Can you go into the air, land sitting down, and then finish standing?
Knee drop	While you bounce in the air, are you pulling your legs backward in a kneeling position? Is your body erect as you kneel? Are your toes extended backwards as you land?
Hands and knee drop	Are you lifting back with your hips and reaching forward with your hands? Are you looking ahead instead of down as you land? Are you placing equal weight on your hands and knees? Can you stop resting on your heels? Can you land easily on all four parts?
Front drop	Can you stretch your hands out in front and keep palms down as you land? Is your back straight and your head up? Can you bounce several times, land on your stomach, and finish standing?
Back drop	As you bounce off, can you raise your legs to a 45 degree angle as you bend backward? Are your arms straight in front of your body, so that elbows do not touch the bed? Is your head held high?

EVALUATION

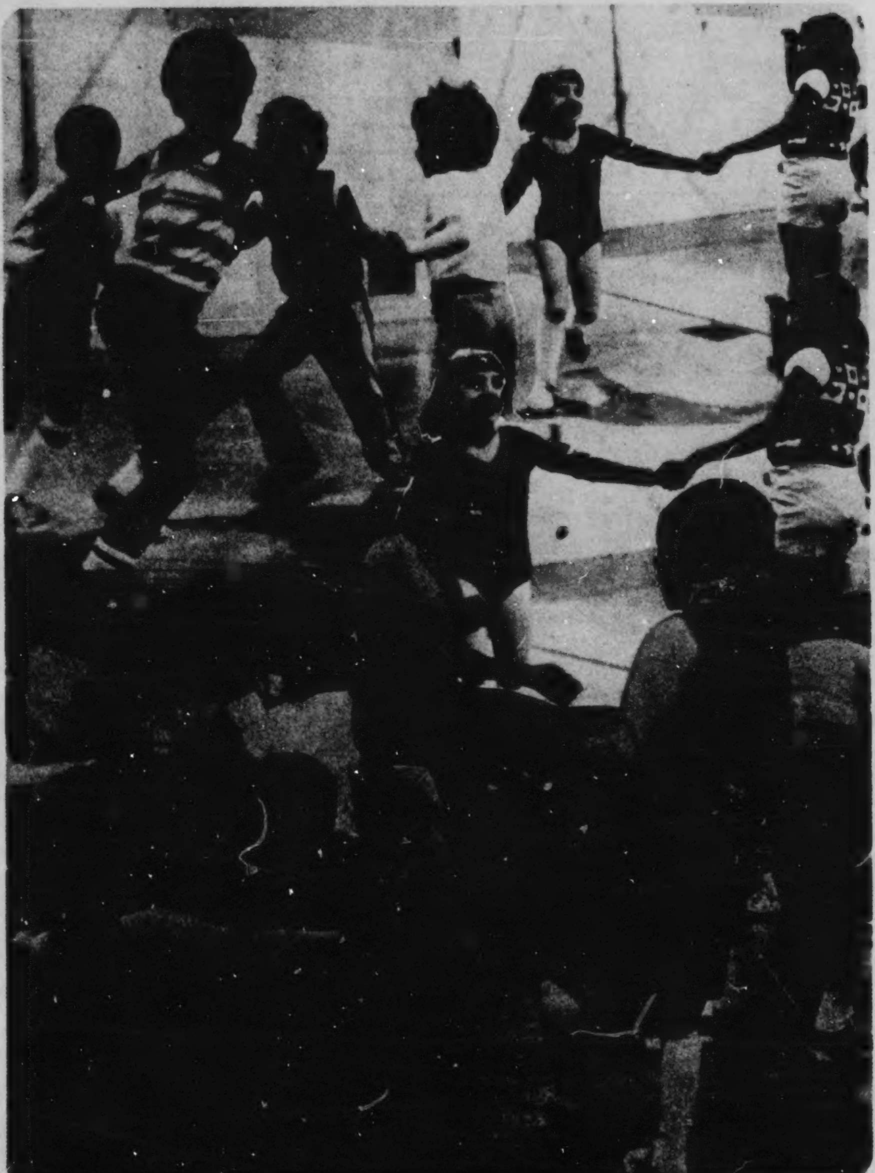
- Are you taking all necessary precautions to insure absolute safety?
- Are you providing adequate instruction to spotters?
- Have students received experiences on tumbling mats before using the trampoline?
- Are you allowing time for a thorough understanding in the execution of skills and stunts?
- Are the more expert students creating combinations of stunts under your guidance?

SKILLS ANALYSIS

Basic Bounce	Feet are shoulder-width apart at start. On push-off from trampoline bed, feet are placed together and toes pointed. Arm action is important for proper control and lift, so arms should be raised about shoulder-height and be widespread. As the performer bounces up, arms go up; as performer comes down, arms come down to side, slightly behind the hips. Eyes look forward toward the end of the trampoline. On return to trampoline, push off with toes, straightening knees. Height and body control will come with experience.
Seat Drop	While in the air over trampoline bed, bend at waist in such a manner as to assume an L position, with legs out in front. Seat and legs should contact bed at same time. On landing, hands are next to body with fingers pointed to ward toes. Then, push off with hands and resume standing position.
Knee Drop	While bouncing in the air, lean body slightly forward and pull legs backward in a kneeling position. With body erect from knees up, hit the trampoline with knees. Toes are extended backward on landing.
Hands and Knee Drop	Taking three low bounces on the trampoline bed, lift back with hips, reach forward with hands and land on hands and knees. Look ahead on landing, not down. Rebound to feet. It is best to practice the hand-knee position first by getting down on the bed. Equal weight is to be placed on hands and knees, with hips up and not resting on the heels. An even landing is required on the four points of hands and knees.
Front Drop	On the bounce up, pull legs back and stretch body in a position horizontal to the bed. Come down; level, with hands out in front, palms down; toes pointed; back straight; and head up. Come back to a standing position. [Actually the front drop can be learned from the hands-and-knees drop. After a hands-and-knees drop is executed, on the rebound the body should be stretched out so that the next landing is on the stomach]

Back Drop	On the bounce off the bed, raise legs up to a 45 degree angle, while bending backwards at the waist. Land on the back, pull chin into the waist, and return to a standing position. Throughout the performance, arms should be held in front of body, fairly straight, so that elbows never contact the bed. Head should be held high.

IX RHYTHMS AND DANCE



RHYTHMS AND DANCE

Creative and rhythmic expression is a natural and joyous activity for the young child. The teacher's role is to preserve and nurture children's spontaneity and freedom of expression by creating a climate of openness, security, and approval; and to suggest ideas and activities that stimulate imagination, challenge powers of observation and memory, evoke natural emotional response, and develop ability in rhythmic movement.

When sound, rhythm, and music are emphasized, children develop dance movements and patterns. This aspect of movement education is supplemented and enriched with song plays and folk dances in which specific movement skills are noted.

When specific actions and situations are emphasized, the children develop skill in pantomine and in recalling ideas and actions. In addition to miming familiar actions, social studies topics for the grade are recommended as themes for creative expression through movement and mime. For example, having children mime activities such as making a birchbark canoe, scraping skins for tanning, or stalking game would be excellent motivation and reinforcement for learning about "Indians of the Forest."

While this unit does not present drama, classroom teachers could easily develop movement activities and scenes the children have performed into improvised or written theater projects.

Thus, the movement approach is an integrated foundation for mime, dance, and drama.

SECTION I: CREATIVE AND RHYTHMIC EXPRESSION

GOALS

- To evoke the use of body language in communicating ideas and feelings
- To develop skill in specific rhythmic responses
- To encourage freedom of movement in response to sensory appeals
- To encourage children's imaginative use of creative and rhythmic responses
- To develop perception, memory, and movement skills through miming familiar actions

PROCEDURE

Using the Body in Communicating Emotions and Ideas

Description	*Questions*
expression of emotions	How would a happy person walk?
	If you were sad, how would you look?
	How could your face show that you were worried or afraid?
	Can you show that you do not like what you see . . . that you do like what you see?
	How does a mother show her baby that she loves him or her?
	How do you show that you love someone?
	If you were a person who was rushed and in a hurry, how would you move?
	If you are a person who does not care too much about anything, how would you move?
	How would you jump for joy?
signs	How can you say "No" by using your head? . . . How can you say "Yes"?
	How would you say "Good-bye" without talking?
	How can you say "I don't know," using your shoulders?
	How would you say "Stop!" using your hands?
	Could you talk with one finger? Can you say, "Come here" with your finger?
characterization	If you were very old, how might you sit down?
	If you had slept well, how would you walk on your way to school?
	If you had a stomach ache, how would you show that without talking?
	If you were the weightlifter in the circus, how would you walk?

Rhythmic Responses

Description	*Questions*
accenting a particular beat	Can you change levels at each beat?
	*Can you tap your wand three times, and make the third tap louder than the other two taps?

changing tempo	Can you move quickly as I count to 4, and then move slowly in the same 4 counts?
	Can you make one circle to the count of 3, and then 3 circles to the count of 3?
developing a pattern	Can you walk foward and backward to this music, and clap at the same time?
	*Can you jump and clap to the beat of the drum?
	*Can you go from one level to another, to the beat of the drum?
	Can you snap your fingers above your head as you hop in a tiny circle?
	Can you run, run, run, and jump, jump, jump, and run, run, run, and jump, jump, jump?
	Can you skip and clap at the same time?
	Can you go from one level to another every time I count from 1 - 4?
picking up a beat	Can you slide sideways across the room, and then return while the music plays?
	*Can you beat the ball in your lap as if it were a drum, as you listen to the music?
	*Can you tap the hoop (wand) to the beat you hear in the music?
expressing intensity	Can you make small movements when the music is soft, and bigger movements when the music is loud?
	Can you walk as if you're being very quiet, and stamp as if you're very angry?

Responses to Sensory Stimuli

Description	*Questions*
appealing to sense of hearing	How would you move to this loud sound?
	How can you move to these tiny bells?
appealing to imagined sounds	What kind of movement can you make to the sound of the sirens?
	How would your body move to the sound of a motor car?
	Can your body move to no sound at all, or to a sound that is in your mind?

appealing to sense of sight — imagined colors, lines, and curves	How would you move to a light yellow color?
	If the color red made you move, what would you do?
	How does black make you move?
	If pale blue told you to move in a special way, what would you do?
	How would you move to the straight line on this paper?
	What movements can you do to show the many circles on this paper?
	What movements can you do to show the wiggly, scrawly lines on this page? . . . the uneven lines?
appealing to sense of touch	If a fabric were soft and light, how would you move to show how it feels?
	If you touched sand paper, how could you move to show how it feels?
	If the air felt warm and good to you, how could you show that as you move?

Creative Rhythmic Responses

Description	*Questions*
moving to inner rhythms	Can you move your arms to a beat that you hear in your mind? . . . Can you move your whole body to an even rhythm that you imagine? . . . Can you tap your foot to an uneven rhythm that only you can hear?
	Can you bend from side to side or up and down, as if you heard a clock ticking?
	Can you run to your own rhythm?
	*Can you beat a rhythm that we could clap to on this tambourine?
	Can you sing and snap your fingers at the same time?
improving movements in response to rhythmic music	What can your arms do to this music?
	Can one arm move one way to this beat, and the other arm another way?
	Can you gallop like a pony? . . . Can you march like a wooden soldier?
	Can you change shapes as the music changes?
	Can you move your head and shoulders while you are dancing to this music?
	Can you move to this music as if you are a strange underwater creature?

miming of familiar actions

Whenever possible, have children create together with partners or in small groups; e.g., a child gets up and raises the blind; another child is the blind being raised. One child sweeps, and another child is the broom. Several children can join to make a washing machine — perhaps four for the frame, one or two for the agitator, and several others tumbling around as clothes; all of them creating the sound effects.

Work out movement presentations for them such as "At the Beach," with some children being waves; others being sun bathers, beach umbrellas opening; flying seagulls; clouds; and sharks.

Each group can present its version of the theme to the other groups. Children can discuss the choices and kind of movement, and evaluate what was communicated. With this pattern, children have the experience of being both performers and critical spectators.

IN THE HOME

What People Do

washing . . . dressing . . . morning chores . . . eating . . . going to school . . . lunchtime . . . relaxing after school . . . homework . . . playtime . . . dinnertime chores . . . watching television . . . reading or being read to . . . talking on the telephone . . . playing quiet games . . . making things . . . playing with pets . . . preparing for bed . . . sleeping . . . dreaming

Specific Questions

Can you pretend your house is very dirty and you are going to clean it? What things need to be done?

How do you get up in the morning if you're late? . . . if you're very sleepy? . . . if you're all excited about something?

Can you show us how you get dressed? . . . how you brush your teeth?

Can you pretend to be your baby brother or sister early in the morning?

What does your brother or sister do when you play together?

How do you help when company is coming?

Can you show us something your mother or your father does at dinner time?

Can you pretend to be drinking milk or juice?

What Other Living Things Do

How would you feel, how would you move — if you were a:

kitten asking for food
mouse looking for cheese
puppy wanting to go out
goldfish coming to the surface for food
parakeet preening its feathers
roach caught in a sticky trap
mosquito looking for a place to sting
hamster running on its wheel

What Objects Do

How would you feel, how would you move — if you were a:

toothbrush cleaning teeth
bedspread being straightened
fan turning from side to side
bacon frying
pillow being plumped up
telephone ringing
window blind or shade moving on a windy day
coffee pot perking full speed

IN THE YARD – ON THE SIDEWALK

What People Do

picking flowers . . . planting . . . weeding . . . smelling flowers . . . catching a butterfly . . . watering . . . watching ants . . . catching fireflies . . .

taking out garbage . . . playing handball . . . playing hopscotch . . . jumping rope . . . cleaning the stoop . . . shoveling snow . . . hosing the ground . . . painting the railings . . . washing windows . . .

Specific Questions

Can you show us how you pick flowers in the garden? Do they smell good? Do they have thorns?

Show us how you take out the garbage.

How do you put the lid on a trash can?

How do you pull up a weed with a very long root? What happens if you're pulling hard and it breaks off?

Can you pretend you are playing hopscotch? . . . tag? . . . handball?

Can you shovel a path in very deep snow on a bitter cold day?

What Other Living Things Do

How would you feel, how would you move — if you were a:

rosebud opening
sparrow taking a bath
worm crawling through a puddle
plant needing water very badly
puppy fetching a stick
tough weed being pulled up
plant being transplanted from a pot to the garden
butterfly lighting on a flower
small ant dragging a big caterpillar

What Objects Do

How would you feel, how would you move — if you were a:

railing with a paintbrush painting it
stoop being swept with a broom
shovel scooping up snow
snowflakes falling and melting
flag waving in the wind
fire hydrant when the spray cap is opened
stuffed garbage can being rotated to the curb

Miming Familiar Actions

IN THE PARK

walking your dog . . . cleaning up after your dog . . . stepping in dog mess . . . throwing away bottles . . . playing basketball . . . playing soccer . . . playing baseball . . . riding a bike . . . roller skating . . . swinging . . . running through the sprinkler . . . coming down the sliding pond . . . throwing pebbles in the lake . . . feeding pigeons . . . watching birds . . . feeding squirrels . . .

Specific Questions

Can you pretend you are roller skating in the park in the spring?

How would you ice skate on a frozen lake?

How would you travel across a frozen lake when the ice is thin?

Can you be your big brother or sister and a friend playing basketball?

Can you pretend you are running into a sprinkler on a hot day?

How do you walk in water? . . . in deep water? . . . uphill? . . . downhill? . . . carrying a heavy box?

Can you pretend to be a zoo attendant and feed the seals? . . . feed the lions? . . . wash the cages?

What Other Living Things Do

How would you feel, how would you move — if you were a:

tree swaying in a storm; struck by lightning
pigeon hunting for food; eating it
stray cat searching for a friend
squirrels hiding behind a tree trunk; eating peanuts
cloud swelling with moisture; beginning to rain

What Objects Do

How would you feel, how would you move — if you were a:

bag of bread crumbs surrounded by hungry pigeons
frisbee being tossed in the air
pair of stilts going uphill
drinking fountain being turned on and off
basketball being dribbled
kite sailing in the wind

SHOPPING

What People Do

wheeling shopping cart . . . picking out fruits and vegetables . . . reading labels . . . giving coupons . . . at the checkout counter . . . bringing home packages . . .

trying on clothes . . . buying sports equipment . . . checking price tags . . . paying or charging items

Specific Questions

How would you wheel a shopping cart full of groceries? How would you wheel it empty?

How do you pick out good apples?

How do you try on a new shirt? . . . new sneakers?

How do you test out new shoes?

Can you pretend you are deciding between two baseball bats?

What Other Living Things Do

How would you feel, how would you move — if you were a:

horse pulling a vegetable cart
parrot eating seeds in a pet store
German shepherd tied to a parking meter
chihuahua following its owner

What Objects Do

How would you feel, how would you move — if you were a:

mannequin being dressed in a store window
cash register ringing up sales
shopping cart with one wheel stuck
rocking chair holding a little child
record player with automatic record changer
slicing machine cutting cheese

TRAVELING IN THE CITY

What People Do

buying a token . . . boarding a train . . . showing a bus pass . . . getting off a bus . . . going through the subway turnstile . . . getting on a crowded train . . . watching for your station . . .

crossing with the lights . . . riding in a car . . . reading road signs . . . driving a truck . . . piloting a ferryboat . . .

picking up flight tickets at the airport . . . carrying baggage to the plane . . . boarding the plane . . . flying the plane

What Objects Do

How would you feel, how would you move — if you were a:

subway turnstile in operation
subway train door, closing, opening
airplane taking off, landing
suitcase coming down the slide at the airport
ferryboat engine starting up
ferryboat docking against the piling of the pier
car in a traffic jam on a highway . . . trying to move in snow . . . on an icy road

Specific Questions

Can you pretend you're driving a car on a busy highway? . . . in a traffic jam?

Can you pretend you're waiting for a train and then get on it?

How would you board the train if it were empty? . . . if it were very crowded?

Can you be a turnstile that is stuck, and your partner the person trying to get through you?

Can you be the passenger on a bumpy bus which stops short at a bus stop?

Can you carry two suitcases, one in each hand and go up the gangplank of a ship?

Can you sit in the cockpit of a plane next to the pilot and imitate his actions flying the plane?

AT THE BEACH

What People Do

swimming . . . building a sand castle . . . finding shells . . . suntanning . . . being buried in the sand . . . opening a beach umbrella . . . drying off with a towel . . . eating a picnic lunch . . . getting sand out of your eye . . . burying someone else in the sand . . . hunting for buried treasure . . . looking for junk . . . putting garbage in litter baskets . . . eating ice cream . . . drinking fruit juice . . . watching the horizon . . . looking for sharks . . . admiring the sunset . . . stepping on jelly fish . . . collecting pebbles and rocks . . .

Specific Questions

How do you walk on hot sand?

How do you jump as you're hit by a big ocean wave?

Can you make a sand castle?

How do you dig for clams?

Pretend you're looking for treasure and you find a beautiful shell . . . a large smooth stone . . . a dead jelly fish. What do you do?

If you're taking a sun bath for the first time, how do you cover yourself with suntan lotion?

How do you fetch water in a pail from the water's edge to your sand castle.

How do you unpack your bags and set up your blanket or beach chairs?

What Other Living Things Do

How would you feel, how would you move — if you were a:

seagull trying to break open a clam . . . flying through the air . . . perched on a stone, staring
shark swimming in deep water
crab scuttling across the sand
lobster backing into a hiding place in the rocks
bluefish fighting a hook
bumblebee circling a trashcan
seaweed being washed on shore

What Objects Do

How would you feel, how would you move — if you were a:

beach umbrella opening
cloud changing shape in the sky
wave going in and out on the sand,
breaking against a rock
pebbles being moved by waves
sailboat in a rough wind
rowboat anchored near the shore
picnic table being cleaned off

CELEBRATIONS

What People Do

Use birthdays and holidays as they occur during the school year.

Specific Questions

How many puffs do you have to make to blow up a small balloon? . . . a medium-size one? . . . a large one?

Can you cut up pieces of cake and serve ice cream to guests?

Can you pretend you are unwrapping and opening birthday packages?

How would you light candles on Channukah?

How do you put ornaments on a Christmas tree?

Elicit activities from the ethnic traditions of the children.

Can you pretend you are stuffing a turkey to put in the oven for Thanksgiving dinner? How big is your turkey? Can you pick it up?

How do you make cuchifritos?

How would you bob for apples on Halloween?

What Other Living Things Do

How would you feel, how would you move — if you were a:

turkey strutting
witch riding a broomstick with a cat
friendly ghost; scary ghost
chick breaking through a shell
rabbit hopping
snakes being sent away by St. Patrick

What Objects Do

How would you feel, how would you move — if you were a:

balloon being blown up; bursting
Christmas stocking being stuffed
potato chips being eaten
birthday card being opened
ornament falling off the Christmas tree
candles on a Menorah being lighted
dragon's head in a parade

OUTINGS AND EVENTS

What People Do

at the zoo . . . the circus . . . . the rodeo . . . a concert . . . the movies . . . a play . . . . a dance performance . . . a puppet show . . . a museum exhibit . . . an aquarium

at a summer festival . . . a street fair . . . a block party . . . a parade . . . a museum . . . a sightseeing trip . . . a farm

Specific Questions

Can you pretend to be a tightrope walker in the circus, and balance with your arms?

What would you do if you were a clown in the circus? . . . the lion tamer?

Can you pretend to play a trombone in the circus band? . . . a base drum? . . . a piccolo?

Can you pirouette like a dancer in a ballet?

Can you rope a calf and tie it down?

How would you get the bull away from a thrown rider if you were a rodeo clown?

Can you ride a bucking bronco?

Can you be the pizza maker at a block party?

Can you sell snow cones (piragua) from your cart?

Can you be the drum major for a big band in a parade down Fifth Avenue?

What Other Living Things Do

How would you feel, how would you move — if you were a:

zoo animal:

bear sitting up scratching; sniffing the ground
kangaroo hopping; picking up something

What Objects Do

How would you feel, how would you move — if you were a:

marionette being pulled up by strings

soft hand puppet when it is empty; when it is being worked

penguin walking, flapping wings
seal lying in the sun; catching a fish
monkey begging for peanuts

circus animal:

lion threatening trainer; jumping on command
elephant rising on hind legs
tiger leaping through a flaming hoop

rodeo animal:

bucking bronco
bull chasing rodeo clown
calf being tied

family farm animal

young pony in a grassy field
piglet in a mud puddle
duck walking in the pond; swimming
young goat jumping

bubble-making machine in a large fish tank

base drum being pounded in a big parade

violin bow playing a fast melody

conductor's baton leading the national anthem

a book in a museum display case whose pages flip automatically

pitchfork picking up hay for baling

blueberry bush being picked clean

ON THE JOB*

Career Clusters	*Specific Questions*
Public Service Police Officer . . . Mail Carrier . . . Teacher . . . Librarian . . . Firefighter	Can you climb the ladder to rescue a baby on the top floor? How does a police officer direct traffic on a busy street? Can you show how a mail carrier delivers mail after a long holiday weekend?
Transportation Ship Captain . . . Bus Driver . . . Subway Conductor . . . Subway Motorman . . . Ticket Agent . . . Taxi Driver . . . Ferryboat Captain . . . Airline Pilot . . . Steward and Stewardess . . . Highway Police . . . Astronauts . . . Air Controllers . . . Moon Walkers . . . Rocket Operators	How does a ship captain handle the wheel in a storm? Can you pretend you're an astronaut walking on the moon? Can you be a ticket agent on the subway giving out $10.00 worth of tokens? Can you be a steward or a stewardess, and show the passengers how to fasten their seat belts? Can you be a sky diver, and bail out of your plane and open up your parachute? . . . How would you land?

***Note:* The headings under which specific jobs are listed are the Career Clusters as classified by the United States Office of Education. The Consumer and Homemaking cluster has been covered under "In the Home" and "Outside the Home," but it is important that children understand that work done by homemakers is real work.**

Agri-Business

Forest Ranger . . . Farmer . . . Rancher . . . Cowboy . . . . Grain Farmer . . . Truck Farmer

Can you pretend to be an applepicker working on a very tall tree?

How would you pick strawberries? . . . corn? . . . pumpkins?

Can you drive a tractor to cut the hay?

Can you throw hay bales on to your truck?

Can you curry a work horse?
Can you saddle a horse? Can you mount and ride it?

Can you be a forest ranger planting trees way up on a hill?

Can you fly a helicopter and drop fish into a lake?

Can you be a ranch hand looking for lost calves? Can you find one and return it to its mother?

Can you lift salmon from a box onto a conveyor belt, to go to the canning machines? . . . How big are the fish? . . . How are they slipping? . . . How fast is the conveyor belt going?

Fine Arts and Humanities

Musician . . . Conductor . . . Sculptor . . . Painter . . . Opera Singer . . . Scene Builder . . . Play Director . . . Stage Actor/Actress . . . Dancer

Can you pretend you are playing a cello in an orchestra? . . . an oboe? . . . a trombone?

Can you conduct an orchestra in music which is very loud and fast? . . . soft and fast? . . slow and dramatic?

Can you pretend you are chiseling a life-size statue in wood? . . . in stone?

Can you pretend you are painting a mural on a wall?

Can you pretend you are making something large out of clay?

Personal Service

Lawyer . . . Tailor . . . Dressmaker . . . Shoe Repairer . . . Hairdresser . . . Garage Attendant . . . Butcher . . . Baby Nurse

Can you pretend you are putting gas in a car and cleaning a windshield? . . . you are greasing a car while it is on a grease jack over your head?

You are on a baby-sitting assignment. Can you show how you take care of a crying baby?

Can you be a lawyer telling the judge why your client is innocent? . . . Can you show us without words?

Can you pretend you are sewing the sole back on a shoe in a shoe repair shop?

Can you pretend to shampoo and cut someone's hair? . . . long hair? . . . short hair?

Manufacturing

Shop Foreman . . . Garment Trade Worker . . . Machine Operator . . . Inventory Clerk

Can you put meat in a grinder to make sausages?

Can you guide a stack of cloth through a cutting machine to cut out a pattern?

Can you make a hem on a cloth in a sewing machine?

Hospitality and Recreation

Chef . . . Waiter/Waitress . . . Desk Clerk . . . Tennis nis Instructor . . . Golf Pro . . . Lifeguard

Can you be a pastry chef finishing the frosting on a cake, and carrying it to the table?

Can you be a waiter or a waitress carrying trays of food to three different tables in a hurry?

Can you unload a dish washer?

Can you be a desk clerk having guests sign the register?

Can you test swimming pool water and add chlorine to it?

Can you use a net to take objects out of a pool?

Communications and Media

Camera Operator . . . TV Performer . . . Film Developer . . . Movie Director . . . Stunt Man/Woman . . . Weather Forecaster

Can you operate a television camera? How do you do a fast dolly (move the camera across the floor at a quick walk, watching not to step on cables on the floor)?

Can you pretend to be your favorite singer on a television appearance? . . . your favorite dancer?

Can you imitate your favorite television personality?

Environment

Park Attendant . . . Environmental Chemist . . . Tree Surgeon . . . Environmental Engineer

Can you pick up litter paper in the park with a pointed stick?

Can you pretend to fill quart bottles with water samples from a river, to study in the laboratory?

Can you paint medicine around the trunk of a tree?

Can you be the person in the treetopper machine who cuts the branches off?

Business and Office

Secretary . . . Typist . . . Accountant . . . File Clerk . . . Computer Operator . . . Mail Clerk

Can you pretend to be a computer operator pushing buttons to program a machine?

Can you push a button and get a printout, with the information you need?

Can you be a secretary and answer the telephone while you're typing a letter?

Show how you take dictation from a very fast-talking employer . . . from a slow speaking one.

Can you file the letters you wrote today, and mark some for followup?

Marketing & Distribution

Retail Sales Clerk . . . Cashier . . . Window Dresser . . . Stock Clerk . . . Fruit Store Helper

Can you stack paint cans on the shelves in a paint store?

How do you ring up a sale on a cash register?

Can you unpack oranges from a crate, and put them on a display stand?

Can you put an outfit on a mannequin in a store window?

Construction

Bricklayer . . . Painter . . . Road Worker . . . Plumber . . . Electrician . . . Roofer . . . Glazier . . . Carpenter . . . Plasterer

Can you be a painter opening up the cans and mixing the paints with a stick?

Can you paint the walls and ceiling with a roller?

Can you drive a steam shovel?

Can you be a plumber and unplug a clogged bathtub drain with a snake?

Can you take a door off its hinges and plane the bottom, so that it will close smoothly?

Can you cut a glass to fit a window, and putty the pane in place?

Can you be a bricklayer starting a wall?

Can you be an electrician's helper, and install an air conditioner in a window? Can you turn it on and enjoy the cool air?

Marine Science

Diver . . . Scuba Diver . . . Swimmer

Can you be a scuba diver collecting coral specimens? . . . photographing undersea life? . . . Can you be a strange underwater creature?

Can you be a dolphin trainer, holding a fish for the dolphin to jump for? . . . Can you show us your dolphin when it grabs the fish?

Can you be a lifeguard saving someone from a strong current?

Can you pretend you are setting up an aquarium tank in a pet shop? . . . Show what you would put in.

Health

Doctor . . . Nurse . . . Lab Technician . . . Dentist . . . Dental Hygienist . . . Hospital Attendant . . . Ambulance Driver

Can you be a doctor listening to a person's heartbeat with a stethoscope? . . . Taking the patient's blood pressure?

Can you be a lab technician looking through a microscope at a blood sample?

Can you find a partner and be ambulance attendants moving an injured person into the emergency room?

Can you be a dentist adjusting the chair for a small child?

EVALUATION

- Are you sensitive to all attempts at creativity, however modest?
- Are you learning about them, and from them as they move?
- Are you offering encouragement to children who are reluctant to express themselves?
- Are you providing variety, while using ideas that are familiar to the children?
- Are you making connections to force, flow, and rate, where applicable?
- Are you stimulating more extensive responses through refining questions?
- Are you using percussive instruments to enhance the quality of a response?
- Are you using a variety of musical accompaniment in terms of kinds of instruments (string, brass, wind, percussion) and kinds of music (folk, rock, jazz, classical)?
- Are you using child-created music and records — clapping, feet-stamping, singing, and improvised sounds?
- Are you using ideas that truly stimulate imagination?
- Are children using non-locomotor and locomotor movements in communicating ideas and feelings?
- Are they growing in using movement creatively and with more dramatic effect?
- Are you aware that your interpretation of an idea may fall short of what children can creatively express?
- Are children expressing themselves freely and joyously?

SONG PLAYS

Pre-Kindergarten

SONG PLAY	SKILL	RECORD/BOOK
Adam Had Seven Sons	Mime, observation	More Songs to Grow On. (New York: Marks Music Corp., 1950)
All the Fish Are Swimming in the Water	Mime, rhythmic development	Music For Early Childhood (Morristown, N.J., 1952)
Hey, Betty Martin	Locomotor balance	Making Music Your Own, I. (Morristown, N.J.: Silver-Burdett, 1964)
Jim Along, Josie	Locomotor development	Making Music Your Own, K. (Morristown, N.J.: Silver-Burdett, 1966)
Punchinello	Mime, observation	Growing With Music, I. (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1963)
Sally, Go Round the Sun	Mime and jump, clapping other locomotor movements, sliding, etc.	Folkraft 1198
Riding in the Buggy, Miss Mary Jane	Rhythmic development	Exploring Music, I. (New York, N.Y.: Holt, Rinehart & Winston, 1966)
Toodala	Rhythmic expression	Exploring Music, I. (New York, N.Y.: Holt, Rinehart & Winston, 1966)
Walk Along, John	Dramatization	Growing With Music, I. Englewood Cliffs, N.J.: Prentice-Hall, 1963)
Why the Wily Spider is Always in a Corner: Hatsitsia Rhythms	Observation, mime imagination, recall, creative expression	Selva No. 2000
Who's That Tapping on the Window?	Listening	Music Round About Us. (Chicago, Ill.: Follett, 1964)

SONG PLAYS

Kindergarten

SONG PLAY	SKILL	RECORD/BOOK
Ampe	Jumping	Selva 2000
Bow Belinda	Swinging	Folkraft 1189
Here We Go Round The Mountain	Promenade	Folkraft 7005
Jimmy Crack Corn	Skipping	MH 1111
Sourwood Mountain	Swinging	Folkraft 7030
Going to Boston	Running, whirling, strutting	Making Music Your Own, I.
Willowbee	Rocking, skipping, jumping, sliding, rolling	Songs to Grow On. (New York: Marks Music, 1950)
Rise, Sugar, Rise	Skipping, swinging, numbers	Birchard Music Series I. (Evanston, Ill.: Birchard, 1962)
We're Going to the City	Forming lines, circling inside, outside	Making Music Your Own, K.
Muffin Man	Skipping, walking, listening	Making Music Your Own, I.

SONG PLAYS

Grade 1

SONG PLAY	SKILL	RECORD
Baa, Baa, Black Sheep	Stamp, counting 2's and 3's	Victor E83
Bluebird	High and low	Folkraft 1180
Five Little Chickadees	Right and left, running, and arm strength	Folkraft 1184
How D'Ye Do, My Partner	Bow, skip	Folkraft 1190
Let Your Feet Go Tap	Skip	Folkraft 1185
Looby Loo	Skip, turning	Folkraft 1184 Victor 20214 Album E83
Oats, Peas, Beans, and Barley Grow	Walk, skip, stamp	Folkraft 1182
The Muffin Man	Skip, using 2, 4, 6 and 8	Folkraft 1188
The Thread Follows the Needle	Over and under	Victor Album E87
Twinkle, Twinkle, Little Star	Tap toes, seven concept	CLP 1207

SONG PLAYS

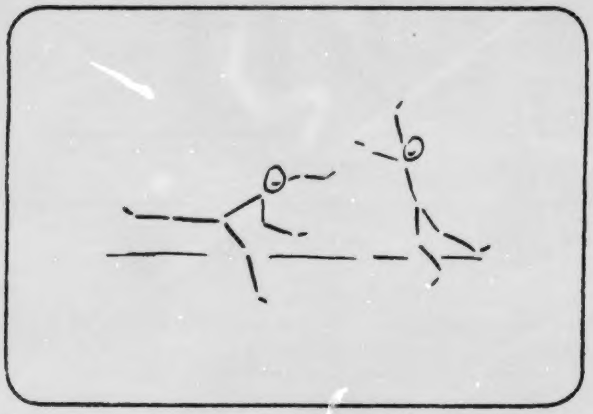
Grade 2

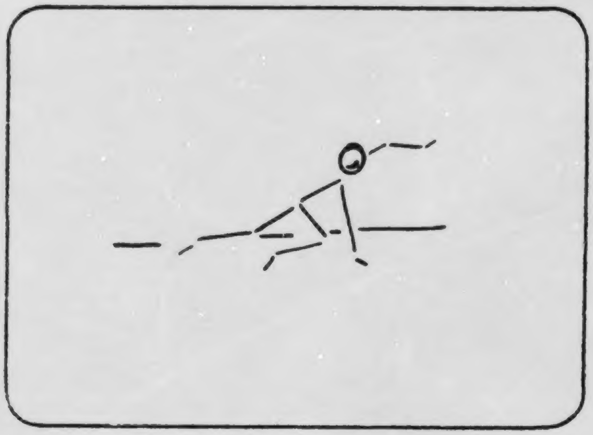
SONG PLAY	SKILL	RECORD
Ach! Ja!	Walk, draw step, 4's and 8's	Folkdancer 1110
A-Hunting We Will Go	Slide, skip, cast off	Folkraft 1191
Bingo	Skip, walk, nearest	Folkraft 1189
Hansel and Gretel	Walk, skip, forward, backward	Folkraft 1193
Hokey Pokey	In, out, high and low	Capitol 1496
Jump Jim Jo	Slide, run, turn, tap	Folkraft 1180
London Bridge	Skip, draw step, high/low	Victor 20806
Rig-A-Jig-Jog	Walk, skip, inside/outside	Folkraft 1056, 1199, 1415
Skip to My Lou	Skip	Folkraft 1192
The Wheat	Skip, hook swing	Victor 45-6173
Carousel	Slide, laterality	Victor 1625 Folkraft 11 3

SECTION 2: DANCE

Dance can be a natural outgrowth of the child's affinity for rhythmic movement. Emotional deterrents such as heterosexual grouping can be eliminated. Children will dance freely with partners of their own choosing, and emphasis placed on the dance rather than the partner will have as its reward a joyful child's response.

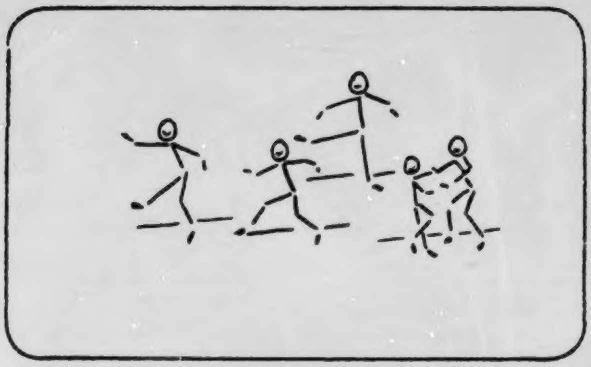
By using a questioning approach to combine locomotor steps, formations, patterns of travel, directional changes, appropriate rhythms and music, almost any dance can be learned with pleasure. Illustrations of the movement approach in guiding children to develop basic steps in the polka and the schottische have been included. Several other examples of movement questions which help children develop steps and patterns basic to other folk and square dances are also presented. Teachers may create similar approaches to achieve their own specific dance objectives.





GOAL

- To have children discover that by combining basic locomotor steps they execute dance steps that can be used in patterns and formations.



PROCEDURE

- Choose a dance and develop the steps and patterns with a movement approach. Examples of question techniques are illustrated with several dances.

Combining Movements for Dance Patterns

Can you combine running steps and hopping steps, as you travel around?

Can you combine several walking steps with a hop? . . . with a jump?

Can you combine runs with a leap?

Can you jump with a kick on each foot as you travel in a circle?

Can you move forward with a step and a hop on each foot?

How quickly can you travel from place to place, using a step and a hop on each foot?

Can you run three steps and then hop on one foot, and then run three steps and hop on the other foot?

*Can you keep time with the drum as you do three runs and a hop on each foot?

*Can you jump and kick with one foot while you are inside the hoop, and then jump and kick as you move outside?

*Can you jump and kick inside and outside of the hoop, to the rhythm of the drum?

Can you take a large walking step sideways, and quickly step with the other foot to meet it?

Can you step sideways many times in a row?

How quickly can you sidestep across the room?

Can you step and hop while turning around on one small spot? (6/8 tempo)

Can you and your partner step and hop together as you travel around?

Can you combine three runs, and step hardest on the first as you move from place to place?

Can you do that to music? (3/4 tempo)

Can you go under each other's arms as you step and hop together?

Schottische

Can you run three steps through empty space, and stop?

Can you run three steps and return to "Home" and stop?

Can you run three steps in another direction and stop?

Can you return to "Home" and stop?

Can you run three steps and jump once on a personal space?

Can this be done in another direction?

Can you cover more space by running three larger steps and then jump once on a personal space?

Can you repeat this pattern: three running steps and a jump to other places?

Can you cover more space by larger steps and taking a larger jump?

What are the largest jumps that you can do after taking your largest running steps?

If you went another way through empty spaces, could you take three small running steps and a small jump, and stop?

Could you do three small running steps and a small jump many times?

How many times can you repeat this pattern?

I wonder if you can do three small steps and a hop on your space, and stop?

What is the smallest amount of space that you need to do three running steps and a hop? . . . jump?

What are the smallest running steps you could do sideways? . . . forward? . . . backward?

Could you take three small running steps and a jump sidewise (and so on)?

Could you take three steps and a hop to the side several times in a row?

How quickly can you repeat this pattern?

Can you do this as many as four times? . . . eight times?

How many can you do forward? . . . backward? . . . in a circle?

Can you do many on your "Home" space without being confused?

Can you do three running steps and a hop to this music?

Can you travel to empty spaces while doing three running steps and a hop to the same music?

How far from "Home" did you get when the music stopped?

Can you get back "Home" while doing running steps and a hop to the music?

With partners, can the two of you do three steps and a hop together while traveling in the same direction, through empty space, and not collide with anyone?

Can the two of you do this to the music?

Can you stop together when I say "Stop"?

Can the two of you do this together in any direction, while the music is playing?

Can four of you do this together while traveling in the same direction? . . . to music? . . . with no collisions? (This move is quite sophisticated. Yet it is possible, but optional on your part.)

Note: A schottische step forward is three steps (right/left, right) and a hop on the right and a swing on the left foot. A schottische step sideward is step sideward right; close left to right; step sideward right; and hop on the right foot, swinging the left forward.

Polka

Can you gallop in your personal space?

Can you gallop in your personal space while making a tiny circle on the floor?

Can you gallop forward? . . . backward? . . . sideward?

Can you take two gallop steps and stop?

Can you take two gallop steps, leading with the other foot, and stop?

How many times can you change your lead foot while doing the gallop step?

Can you change the lead foot with every gallop step? . . . How many times can you do this?

Can you do this with hands on hips?

Can you gallop with leading foot changes while turning? . . . while traveling forward? . . . backward? . . . sideward?

In how many directions can you gallop to polka music?

Can you change your leading foot often while galloping to this music?

Can you turn and gallop with one hand over your head?

Can you find a partner and gallop together, using the same lead foot for several gallops?

Can you use a different lead foot every other gallop?

Can one go under the arm of the other, while turning with a gallop step?

Can you join hands and gallop in a small circle? . . . How small a circle?

Note: A polka step is a hop in place on left foot, and step forward with right foot; close left foot to right foot, and step forward with right foot. "Hop, step-close, step."

Forward and Back

Without Music

Can you walk forward for eight steps, and step?

Can you walk back for eight steps, and stop?

Can you take four steps forward, and stop?

Can you take four steps back, and stop?

Can you go forward four and back four, and stop?

Can you do that again? Again?

With Music

(4/4 tempo.) "Irish Washer Woman," "Virginia Reel," "Brighton Mixer," etc.

Could you clap and tap at the same time for eight counts, and stop?

Could you do that again?

Could you move forward four and back four, and stop? (Cue to the phrase of the music) . . . Again?

Can you find a partner and tap and clap when you meet?

Can you take four steps away from each other, and tap and clap?

Can you take four steps forward and four steps back, and tap and clap four times?

Can you do that again? (Cue to Music.)

Forward and Pass Through

Without Music

Partners facing each other.

Can you both take four steps back, and stop?

Can you take four steps toward each other and stop side to side?

Can you take four steps in a forward direction, turn to face each other on the count of four, and stop?

Can you take four forward steps and stand side to side . . . four more steps ahead, and turn around?

Can you do that again?

With Music

(Cue in phrase.)

Can you take eight steps forward, and pass each other by and stop?

Can you face each other?

Can you take eight steps forward, pass by, turn around, and stop?

Can you go forward and pass through in eight counts, and tap four claps?

Can you do that again?

Can you find another couple, and tap and clap when you meet?

Can both couples take four steps away from each other and stop?

Can you go forward four and back four, and tap and clap?

Can you go forward eight counts, and pass through and stop?

Can you and your partner turn to face the other couple?

Can you walk forward four counts, pass by, turn around in four more counts, and stop?

Can you go forward and through, and turn around and face the other couple on count eight, and stop?

Can you do that again?

Can you do a forward and back, and a forward and pass through (16 counts), and tap and clap eight more, and stop? . . . again?

Patty Cake Polka

Can you and your partner stand together in a large circle made by the entire group?

Can your partner stand facing you, so that we have two circles, one facing the other, or one on the inside and one on the outside?

Can those on the outside touch the floor at the side with their heel?

Can they then touch the floor in front of them with their toe?

In other words, can they do a heel and toe?

Now, can you do that heel and toe with the right foot? . . . once more?

Can those in the inside circle do the same with the foot on the same side, or the left foot? . . . twice?

Can both of you do four slide steps in that direction, and stop?

Can you do a heel and toe, and a heel and toe with the other foot, and take four slide steps back to place?

Can you clap your right hand with your partner's right hand three times?

Can you clap your right hand with your partner's left hand three times?

Can you clap your thighs three times?

Can you give each other your right hand and turn your partner once, and wait to begin again?

Can we do that again from the beginning?

Note: Once the children are comfortable doing this without music, you can introduce music. After ease with the music has been achieved, you can introduce the change to a new partner by asking, as the last question: Can you move to your left to meet a new partner, and begin again? (Somewhere along the line, a boy will have a girl for a partner. Note their reactions.)

EVALUATION

- Are children beginning to discover that dance steps can be created by combining locomotor steps?
- Do they realize the importance of direction and pathways in executing basic square dance steps?
- Are you permitting children to dance with partners of their choice, regardless of sex?
- Do the children enjoy dancing?
- Are they discovering the differences in rhythmic patterns, and the relationship of rhythm and tempo to locomotor patterns?
- Were you able to refine specific dance steps and patterns, using the questioning technique?
- Have you allowed time for rhythmic development before teaching dance patterns or refining them?

DANCES

A description of two dances for each grade level, one through six, follows. Additional descriptions of recommended dances (as shown on the skills charts) are available when the dance records are purchased.

GRADE 1

Children's Polka — *Germany*

Steps:
run, draw-step

Formation:
single circle, partners facing; arms extended sideward, shoulders high, hands joined. Boys face counter-clockwise. Part I — 2 draw-steps toward center and 3 steps in place. 2 draw-steps away from center and 3 steps in place. Repeat. Part II — Slap thighs with both hands; clap hands, clap partner's hands 3 times. Repeat. Part III — Jump, placing one heel forward, shaking forefinger at partner 3 times. Repeat, using other foot and hand. Turn in place with 4 running steps. Stamp 3 times in place.

Shoemaker's Dance — *Denmark*

Step:
skip

Formation:
double circle, partners facing, boys inside. Part I — Wind thread: raise arms, shoulder high in front of chest, clenching fists; wind one arm over other 3 times. Tighten thread: pull fists apart twice. Clap hands 3 times. Repeat. Drive Peg: tap fists 3 times. Part II — Double circle, facing counter-clockwise, inside hands joined; skip around circle, finishing with bow.

GRADE 2

Circassian Circle — *United States*

Steps:
walk, skip, forward and back, swing, promenade.

Formation:
couples in single circle, facing center, boy with partner on his right, hands joined. Part I — forward and back. Repeat. Part II — girls forward and back. Boys forward, turn right, and return to face partners joining both hands. Part III — Swing partners with 16 skips. Promenade with 16 skips.

O Susanna — *United States*

Steps:
walk, skip, honor, forward and back, swing, promenade.

Formation:
couples in single circle, facing center. Part I — Stamp 4 times in place. Clap own hands 4 times. Face and honor partner twice slowly. (step sideward right, close left and bow. Step sideward left, close right and bow). Part II — All hands joined, forward and back. Repeat. Part III — Stamp 4 times in place. Clap hands 4 times. Swing partner with 8 skips. Part IV — Promenade with 16 walking steps.

GRADE 3

Cshebogar — *Hungary*

Steps:
slide, walk, skip, draw-step, swing

Formation:
single circle, facing center, all hands joined; boy with partner on his right. Part I — 8 slides clockwise. 8 slides counter-clockwise. Part II — Walk 4 steps toward center. Walk backward 4 steps. Drop hands and face partner. Join both hands. Swing partner with 8 skips, finishing a

single circle partners facing. Part III — Extending arms sideways and with hands joined, move toward center of circle with 4 draw-steps. Move away from center with 4 draw-steps. 2 draw steps toward center. 2 draw-steps away from center. Swing partner with 8 skips, finishing in single circle facing center.

Virginia Reel — *United States*

This dance is one of the oldest and most universal folk dances. It was brought to this country by the colonists and is sometimes called "The Sir Roger DeCoverley." This description is one version, with the whole set dancing.

Steps:
skip, walk, slide, do-si-do, swing, forward and back

Formation:
file formation, set of 4 couples partners facing; boys join hands; girls join hands. Part I — lines forward and back with 8 skips. Repeat. Part II — Drop hands. Partners advance toward each other with 3 walking steps.

Bow or curtsy. Walk 4 steps backward to place. Repeat Part II. Part III — Partners hook right arms, turn once around and return to place with 8 skips. Repeat, hooking left arms. Part IV — With 8 skips, swing partners with both hands joined. Do-si-do with 8 skips. Part V — With 8 slides, first couple of each set, joining hands, passes between other dancers to rear of set. First couple returns to place with 8 slides. Part VI — All face front. Following leaders, boys turning left, girls turning right, dance 8 skips to rear of set. Leaders, remaining at rear of set, form an arch. Other dancers, joining hands with partners, pass under arch with 8 skips and move forward to new place in set. Repeat from beginning.

GRADE 4

Cumberland Square — *England*

Steps:
walk, slide, two-step, wheel, promenade

Formation:
square. Part I — Head couples, joining both hands with partners, change places with 8 slides. Boys pass back to back. Head couples return to place with 8 slides. Girls pass back to back. Repeat Part I with side couples sliding. Part II — Head couples right hand wheel. Head couples left hand wheel. Side couples right and left hand wheel. Part III — Head couples join hands as follows: girls join both hands above the boys' joined hands. Circle left with 16 skips. Repeat Part III with side couples. Part IV — All joining hands in circle, circle left with 8 two-steps (or 16 skips). Partners in skating position, promenade with 8 two-steps (or 16 walking steps).

La Raspa — *Mexico*

Steps:
walk, hop

Formation:
double circle, boy on the inside, partners facing, both hands joined. Part I — Hop on left and touch right heel forward — hold. Hop on right and touch left heel forward — hold. Hop and touch right, left, right forward — hold. Repeat Part I. Part II — Clap; hook right arm with partner, and turn once with 8 walking steps. Clap; hook left arm with partner, and turn once with 8 walking steps. Repeat Part II.

Variation:
This dance may be used as a mixer if, on the last two steps of the dance, the boys move clockwise to meet new partners as the girls move counter-clockwise to join them.

GRADE 5

Danza — *Puerto Rico*

Steps:
two-step, walk, balance

Formation:
partners face counter-clockwise, inside arms joined, open and closed dance position. Part I — Couples walk around the room counter-clockwise. Part II — Couples dance 8 two-steps in closed dance position. Part III — Couples slide 3 steps toward the center of the room. Point inside foot. Repeat away from the center of the room. In open dance position, boy and girl facing clockwise with right hips adjacent to one another, couples dance 4 two-steps around in place. Repeat Part III.

Cowboy Schottische — *United States*

This round dance is popular in the Southwest. It is known by several names: Texas Schottische, Progressive Schottische, and the Oklahoma Mixer.

Steps:

heel-toe, schottische, step-hop

Formation:

couples in double circle, boy with partner on his right, facing counter-clockwise, in varsovienne position. Part I — Touch left heel forward. Touch left toe across in front of right. Release right hands. Girl walks 3 steps toward center to face clockwise. Boy takes 3 steps in place. Touch right heel forward. Touch right toe across in front of left. Release left hands. Girl walks 3 steps to meet the boy behind her original partner as he advances to meet her. New partners take varsovienne position. Part II — Schottische diagonally to the left and to the right. 4 step-hops forward.

GRADE 6

Jessie Polka — *United States*

Step:

polka

Formation:

double circle facing counter-clockwise, inside hands joined. Part I — Touch left heel forward, and lean backward. Step on left in place. Touch right toe backward, and lean forward. Touch right toe in place. Touch right heel forward, and lean backward. Step on right in place. Touch left heel forward. Bring left foot across and up, in front of right leg. Part II — 4 polka steps forward.

Variations:

This dance may be done as follows: (a) single circle (arms around waist of neighbors). (b) single line (hands on waist of child in front).

Hora —**Israel*

The Hora expresses the pioneering spirit of the Jewish people and their joy in rebuilding their country.

Steps:

Hora — Step sideward with left. Place right behind left. Hopping on left, kick right foot diagonally across in front. Hopping on right, kick left diagonally across in front.

Heel-cross-run — Hopping on left, touch right heel forward. Hopping on left, bring right across in front of left. Repeat all. Run 3 steps forward, turning about toward partner on fourth count (right, left, right, and with feet apart, pivot). Repeat all, beginning with hop on right.

Formation:

couples in single circle, facing center, boy with partner on his right, neighbors grasping elbows, feet apart, heads lowered. The following verses may be recited by the dancers or by a chorus while a group of children dance.

Verse I

We are ascending, our way we're wending
To the land of Israel.
Oceans we're sailing, mountains we're scaling
To the land of Israel.

Verse II

We've done our plowing, finished our sowing,
Worked with harrow, completed our howing.
But though we've sown with sadness
We've not yet reaped with gladness.*

Part I — Moving to left, dance 5 hora steps to 8 measures. The accent in the music denotes the beginning of each hora step. Part II — Partners joining hands in skating position, facing away from center, begin with outside foot and dance one heel-cross-run step. Finish facing center of circle. Repeat beginning with outside foot. Finish facing outward. Repeat Part II. Finish facing center in original formation. Part III — Repeat Parts I and II.

Notes: This dance is very effective in concentric circle formation, the inner circle smaller than the outer. The inner circle begins with the right foot; the outer circle begins with the left foot. If record is used, omit Introduction and Finale.

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DANCE SKILLS

Grades 1 and 2

DANCE	SKILL	RECORD
GRADE 1		
Children's Polka	Run, draw step	Folkraft 1187 Victor 45-6179
Chimes of Dunkirk	Run, swing	Folkraft 1188 Victor 45-6176
Passing the Stone	Left and right	Selva 2000
Shoemaker's Dance	Skip, 2's and 3's	Folkraft 1187 Victor 20450
Shoo Fly	Walk, skip, forward and back, swing, promenade	Folkraft 1185
GRADE 2		
Adenkum	Forward, side, forward	Selva 2000
Circassian Circle	Forward and back, promenade	Victor 45-6178
Danish Dance of Greeting	Run, stamp	Victor 45-6183 Folkraft 1187
Hopp Mor Annika	Walk, skip	Folkraft 1193
O Susanna	Honor, swing, promenade	Folkraft 1186
Sibre Manenke	2-step	Selva 2000

DANCE SKILLS

Grade 3

DANCE	SKILL	RECORD
Agide	Quick, long	Selva 2000
Alley Cat	Knee, raise, point jump turn	Atco 45-6226
Bleking	Step, hop	Folkraft 1188 Victor 45-6169
Come Let Us Be Joyful	Forward and pass through	Victor 45-6177 Folkraft 1195
Csardas	Toe, heel, hops	Folkraft 1196 Kismet 107 (Vengerka)
Cshebogar	Elbow-swing	Victor 45-6182-M-107
Glow Worm	Social dance position	Windsor 7613 Folkraft 1060
Greek Circle Dance	Two-step	Folkraft 1060
Gustaf's Skol	Arch	Victor 45-6170-M108
Hora Arabi	Hop with heel placing	Folkraft 1127
Indian Dance (Prayer)	Toe-heel	Folkraft 1192
Long Eight	Skip, wheel, swing, cart-off	Folkraft 1066-1179
Oh, She's Gone, Gone	Allemande, left/right	World of Fun 112
Seven Steps	Run, step-hop	Folkraft 1163M,N101
Sisters Form a Ring	Do-si-do, promenade	Folkraft 1252
Virginia Reel	Do-si-do, sashay	Victor 45-6180

DANCE SKILLS

Grade 4

DANCES	SKILL	RECORD
Adawe	Swaying, clapping	Folkways 8859 Selva 2000
Badger Gavotte	Two-step	Folkraft 1094, 1416
Banga	Leg squats	Selva 2000
Cumberland Square	Square dance formation	Folkraft 1143, 1241
Green Sleeves	Right/left hand star	Folkdancer 106 Victor 45-6175
Lady Round the Lady	Allemande left/right, grand right/left	Folkraft 1134
La Raspa	Hop and head touch	Folkraft 1190
Life on the Ocean Wave	Square formations	Folkraft 1004, 1251
Marching Through Georgia	Balance, circle left/right	Folkraft 1145
Pattycake Polka	Change partners, slide	Folkdancer 1501 (Buffalo Gals) Folkraft 1145
Pop Goes the Weasel	Balance, circle	Folkraft 1007, 1329

DANCE SKILLS

Grade 5

DANCE	SKILL	RECORD
Branle a Six (French Dance)	Walk, hop, arm hooking	Express 100
Cherkessia (Syria & Israel)	Side-step, step-hop, parallel shuffle	Sonart 303 Kismet 130
Cowboy Schottische (Round Dance)	Heel-toe, schottische	Folkraft 1035 (Oklahoma Mixer)
Cross Over Polka (Polish)	Polka, walk, varsovienne position	MAC 1928
Danza (Puerto Rican)	Two-step, walk, balance	SMC 1030 Pro Arts (Pan-American Folk Dances, Spanish Music Center)
Darling Nellie Gray Grand Right & Left	Walk, circle left/right, do-si-do, balance, swing	Viking 300
Feiar (Norwegian Schottische)	Schottische, walk, step-hop,wheel	Folkraft 1087, 1250
Girl I Left Behind Me -- Ladies Chain	Walk, wheel, do-si-do, forward and back, and pass through	Folkraft 1123
Heeia (Hawaiian)	Sitting, kneeling, coordination, figures with a stick, swaying, dramatization	Folkways 8859 Selva 2000
Koko Sawa (Ghana)	Walk, quick or catch step	Folkraft 1093
Mexican Waltz	Step, swing, and balance, accented run	Folkraft 1178 Victor 45-6181
Minuet - Minuet & Curtsy	Right-hand wheel, toepoint	Folkraft 1176 Folkdancer 1049
Puttjenter	Walk, skip, the mill, circle left and right, swing	Folkraft 1056 World of Fun 104
Red River Valley	Circle, star, swing, do-si-do, walk	Folkraft 1243 (Devil's Dream)

Rustic Reel	Skip, slide, forward and back, forward and pass through	Folkraft 1173
Sicilian Tarantella (Italian)	Skip, run, step-hop, wheel, do-si-do	Folkraft 1170
Troika (Russian)	Run, lines of 3, circle	Kismet 104 World of Fun 105

DANCE SKILLS

Grade 6

DANCE	SKILL	RECORD
All-American Promenade	Walk, balance	Windsor 7805 Folkraft 1061
Danza	Walk, step-hop	Folkdancer 1045
Donegal Round	Two-step, grand right and left, corner	Folkraft 1068 F 1425
Double Quadrille	Walk, polka, circle left and right, forward and back, forward and pass through, right and left through	Folkraft 1163
Fado Blanquita	Walk, schottische, stamp swing	Folkraft 1173
High Life	Responding to drum beats, couples to singles, knee bounce, arms sway, side-step, hip sway	High Life Record Selva 2000
Hora	Hora-side-step, hop, run	Folkraft 1106
Jessie Polka	Polka	Folkraft 1071 MacGregor 632, 657
Kalvelis	Polka, skip, grand right and left	Folkraft 1418 World of Fun 101
La Cucaracha	Rocking step, side-and-back step, stamp	Folkraft 1424
Maypole Dance	Skip, grand right and left	Folkraft 1178 Victor 45-6181
Road to the Isles	Schottische walk	Folkraft 1095, 1416
Siege of Ennis	Two-step, forward and back, forward and pass through, wheel, sidestep	Folkraft 1045
Swedish Schottische	Step-hop schottische forward, sideward, backward	Folkraft 1411 Folkdancer 1055 Kismet 136

DEFINITION OF TERMS

Allemande Left	Face your corner (person who is not your partner) and join left hands; turn once around to place (eight steps).
Allemande Right	Face your partner; join right hands and turn once around to place (eight steps).
Balance (3/4 Time)	Step forward on right, close left to right, and rise on toes; lower heels (one measure). Step backward on left, close right to left, and rise on toes; lower heels (one measure).
Balance (American Country Dancing)	Step sideward on right, and swing left across in front. Step sideward on left, and swing right across in front.
Bow	A form of address for gentlemen (in square dance), usually made by stepping to the right, closing left to right, and bending at the waist; hands are at sides, and heads are up.
Brush	Swing free foot forward, lightly touching floor with ball of foot.
Buzz	Keep weight on right foot; push with toe of left, stepping on right for each beat of measure; the left foot remains close to the right. The buzz may be used to turn in place or to travel.
Cast-Off	Used in dances done in a longways set. With dancers facing the head of the hall, the boy and girl in the head couple each leads own line in a counter-march (boy-left, girl-right) to the foot of the set. They meet, make an arch, and other couples pass under it and back to place. The head couple remains at the foot of the set.
Circle Left	All join hands and move clockwise (8 or 16 steps).
Circle right	All join hands and move counter-clockwise (8 or 16 steps).
Clockwise	Moving in the direction traveled by the hands of a clock.
Concentric	Having a common center.

Corner	The person standing beside you who is not your partner.
Counter-Clockwise	Moving in the direction contrary to that traveled by the hands of a clock.
Courtesy (Curtsy)	A form of address for ladies (in square dance), usually made by stepping on the right foot, touching the toes of the left foot behind the heel of the right, and bending both knees.
Do-Si-Do	Dancers, facing, advance and pass right shoulders, continuing around each other back to back and returning backward to place (eight steps).
Double Circle	Partners standing side by side, facing clockwise or counter-clockwise in a circle; boy has his partner on his right.
Draw-Step	Step sideward with designated foot; draw free foot to it.
Right Hands Round	Four dancers join their eight hands in a circle, and move left or right as directed.
File-Line of Dancers	Row of dancers, one behind the other.
Forward and Back	Walk four steps forward and four steps backward.
Forward and Pass Through	Walk eight steps forward, passing right shoulder of opposite, and meet a new couple.
Gallop	Step with one foot leading, the other following; knees are lifted high.
Grand Right and Left	Partners face, join right hands, and pass by, passing right shoulders. Join left with next and pass by, passing left shoulders. Continue weaving alternately, joining right and left hands. The boys move counter-clockwise, the girls move clockwise.
Heads	Couple No. 1 and No. 3. In a square, the couple standing with backs to the caller is always designated as couple No. 1; the couple opposite them is known as couple No. 3.
Heel and Toe Polka	Touch heel of designated foot forward, and lean backward; touch toe of same foot backward, and lean forward; polka.
Honor	Face person designated; girls curtsy, boys bow.
Ladies Chain	Girls advance toward each other, touch right hands, and pass right shoulders (four steps);

	Girls join left hands with opposite boys and place right hands on own waists; boys place right arms around girls' waists and turn girls around once to the left (four steps); finish facing each other.
Lines of Three	Three persons, side by side.
Mill	Similar to wheel or star, except that each dancer grasps the wrist or the person in front.
Minuet Step	Beginning with right foot, walk three steps forward; point left toe to left, bring left to right, point again with left. Repeat, beginning with left foot, and pointing with right toe.
"One" or "1"	Step in place with designated foot.
Opposite	The person, usually of the opposite sex, directly across from one's own position.
Parallels	Keeping feet together and parallel, pivot on heels and place toes diagonally left (right); pivot on toes and place heels diagonally left (right).
Partner	Boy's partner is on his right; girl's partner is on her left.
Polka	Hop in place on left foot, and step forward with right foot; close left foot to right foot, and step forward with the right foot. Cue words: "Hop, step-close-step." Repeat, beginning with the hop on the right foot.
Promenade	Partners join hands in skating position and walk counter-clockwise.
Right and Left Through	Opposites pass right shoulders (four steps); join left hand with partner, and change places (four steps); couples finish facing.
Right and Left Back	Same returning to original places.
Schottische — Forward	Three steps forward (right, left, right); hop on right and swing left forward (one measure). Repeat, beginning with left foot.
Schottische — Sideward	Step sideward right; close left to right; step sideward right; hop on right, swinging left foot forward (one measure). Repeat, beginning with left foot.

Set	A group of dancers performing as a unit.
Shuffle	Move forward, keeping feet flat on floor.
Sides	Couples No. 2 and No. 4, in a square.
Slide	Step one foot to the side, close with other foot, and continue at an accelerated tempo. Legs are separated very little; feet do not scrape the floor. The slide may also be made diagonally forward.
Square	Four couples, arranged in a square facing inward. Boy has his partner on his right; couple with its back to the caller (or music) is No. 1; other couples are numbered consecutively, counter-clockwise around the square.
Star	Persons designated join right (left) hands in center of set and move clockwise (counter-clockwise), similar to the Wheel.
Step-Hop	Step on designated foot, and hop on it.
Step-Lift	Step on designated foot, and lift free knee high.
Step-Swing	
American Country Dance	Step sideward right, and swing left across in front (one measure). Repeat to left (one measure).
Folk Dance	Step sideward right; hopping on right, swing left across in front (one measure). Repeat to left (one measure).
Swing	(Grades 1-3) — Partners join both hands and walk (or skip), turning clockwise in place. (Grades 4-6) — Partners, in social dance position, turn clockwise in place, with walking step or buzz step. (See buzz.)
"Three" — ("3")	Standing on right foot and keeping left heel off floor, brush left foot forward, brush left foot back, step on left foot. Bend knee as weight is taken on count 3. Repeat, beginning with weight on left foot.
Toe-Heel	Step on toe, lower the heel.
"Two" — ("2")	Brush forward and backward lightly with ball of free foot.
Two-Step	Step with left; close right to left; step with left; hold. (May be taken forward, backward, sideward, turning)

Varsovienne Position	Boy and partner on his right clasp left hands in front. Boy extends his right arm across in back, reaching over girl's right shoulder, and clasps her right hand.
Wheel	Persons designated join right (left) hands in center of set and move clockwise (counter-clockwise), similar to Star.

APPENDIX

Field Days and Tournaments 263-4

Sample Lesson Plan: Rope Jumping 265-6

AAHPER Fitness Tests 50th/80th Percentile Scores 267-71

Sports Skills Charts 272-9

Gymnastics Skills Charts 280-2

Suggested Items for Purchase 283-4

Audio-Visual / Other Resource Materials 285

Sources for Audio-Visual Materials Usable
in Movement Education and Dance 286

FIELD DAYS AND TOURNAMENTS

Interclass Games and Intramural Tournaments

Inter-class and intramural competition allows for opportunity to apply the game skills learned in the physical activity periods to a game situation.

A class tournament should give every child in the class an opportunity to play. Classes are divided into teams of boys or girls and the winning teams in each class compete in a tournament to establish the winning team in the grade.

The game selected should be approved for the age and maturity level of the children and selected from this curriculum.

Intramural tournaments on a grade level, used as culminating activities of the games learned, help to sustain and increase the interest of children; provide pleasurable participation; help to develop class and school spirit; establish better social relationships and lay the foundation for wholesome interests during leisure time out of school.

Field Days

Field days are gala occasions that provide opportunity for participation of all children in grades four, five and six in a friendly atmosphere of fun and pleasure. The program should be planned so that every child who so desires has an opportunity to compete. Field days can be held in the school yard or at a neighboring field. The suggestions that follow are offered to principals and teachers to assist them in planning a field day.

- Consult district health education supervisor or other district official.
- Obtain permission for conducting field day from Community Superintendent and principal.
- Apply for use of field to: Principal of High School for high school field; Park Department for field in park.
- Notify Director of Health and Physical Education.
- Organize committee to plan for: program of events (use only approved activities); visit to field in advance of field day to check safety factors; specific assignments for teachers, pupils and parents who will assist at the field; arrangements for seating pupils; transportation.
- Obtain parental consent for attendance and participation
- Distribute program of events and class entry blanks.
- Check Pupil Health Record to make certain that no participant has been recommended for limited physical activity.
- Teach standing or crouching start for dashes and relays.
- Practice all events in school prior to field day.
- Instruct pupils concerning: proper clothing; conduct en route and at the field; need for proper disposal of all refuse.
- Plan to observe all safety precautions.

Suggested Events for Field Days

	Boys	Girls	Boys or Girls
4th Grade	40 Yard Dash	30 Yard Dash	Volley Ball Throw Serpentine Relay
5th Grade	50 Yard Dash 200 Yard Relay Standing Broad Jump	40 Yard Dash	Basketball Throw Potato Race Around an Object Relay All-Up Relay
6th Grade	60 Yard Dash	50 Yard Dash	Softball Throw Potato Race Circle File Relay Four Corner Relay

Other events may be added but they must be approved by the Center for Health and Physical Education. Care must be taken *never* to include any event that is hazardous and that might endanger the safety of the child.

Suggested Awards — Boys and Girls: Gold, silver and bronze medals for 1st, 2nd and 3rd places in running events and field activities; one set of four gold medals for members of the winning relay team in each grade. Monies for awards may be obtained from school or district funds, parental or other donations.

Play Days

Play days for students are planned as an interclass event in one school or by invitation from a principal of a neighboring school. They provide opportunities for students to participate in activities for the purpose of having a good time and getting better acquainted with their schoolmates and neighbors. The teams are chosen arbitrarily so that each team is composed of players from all groups participating. The teams are identified by a color rather than by a name. The games played should be selected from this bulletin.

Suggested Program

- Assembly to welcome visitors, announce program and describe procedures
- Formation of teams
- Simple get acquainted game
- Election of team captains
- Playing of team game
- Refreshments, announcing of scores, community sing

SAMPLE LESSON PLAN

ROPE JUMPING

Grade: 2
Student: Mixed; 55-60 in number
Date: May 12, 1978
Location: Gymnasium;
Instructor: L. Vitaglione
Length of Lesson: 30-35 minutes
Equipment: 60 ropes
1 record player
records:
Herb Alpert — "What's New," "Acapulco"
"Night Fever"
"Swedish Schottische"
1 microphone

GENERAL OBJECTIVES

- Cardio-vascular development
- Rhythmic development
- Reinforcement of listening skills
- Locomotor development

SPECIFIC OBJECTIVES

- Running with the rope
- Hopping with the rope
  Galloping with the rope
- Jumping with the rope
- Combining Jumping and Running with the rope
- Responding to "Stop!" and "Go!"
- Rope Game

MOTIVATION

- Ropes, music and play area
- "In how many different ways can you jump rope and travel at the same time?", or "Who can travel while jumping rope?"

DEVELOPMENT ACTIVITIES	Time
Have children move freely in area while jumping rope to music. (Observe children.)	2-4 minutes
Stop children. (Suggest other directions and ways of travel to individual children, as you circulate through area.	
Have children hop while turning rope. (Compliment and encourage.)	
Have brief rest intervals.	
Have child demonstrate a technique you feel is done well.	
Have children run while jumping rope. Encourage movement without collisions.	2-4 minutes
Have child demonstrate running with a change of direction. (Children and teacher observe.)	1-2 minutes
Have children try again.	1-2 minutes
Have children combine hopping, jumping and running with the rope. (Observe combinations.)	2-3 minutes
Have several children demonstrate combinations.	2-4 minutes
Have class try to do any of these, or improvise their own combinations.	2 minutes
Play rope game, as follows: • Form two, three or four teams. (Can be color coded) • Have children make circles on the floor with their rope, and stand inside of them. • When the music begins, each child picks up the rope and runs, gallops, jumps or skips around the general area while turning the rope. • When the music stops, each child stops and forms a circle on the floor, and stands or sits inside. • The team that finishes first gets 1 point. • 5 points win the game.	9-10 minutes

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**Note:* Development activities are to be presented in question form: e.g. "Can you hop while jumping rope?" Can you change direction of travel and the direction of your rope?" "Who can combine several rope jumping patterns?"

AAHPER FITNESS TESTS: 50th/80th PERCENTILE SCORES

TABLE 1. FLEXED-ARM HANG FOR GIRLS

Percentile Scores Based on Age / Test Scores in Seconds

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	21	21	21	20	23	21	17	19	80th
50th	9	10	9	8	9	9	7	8	50th

TABLE 2. SIT-UP FOR GIRLS (FLEXED LEG)

Percentile Scores Based on Age / Test Scores in Number of Sit-ups Performed in 60 Seconds

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	35	36	37	38	39	38	36	38	80th
50th	27	29	29	30	30	31	30	30	50th

TABLE 3. SHUTTLE RUN FOR GIRLS

Percentile Scores Based on Age / Test Scores in Seconds and Tenths

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	11.0	10.7	10.6	10.4	10.2	10.3	10.5	10.3	80th
50th	11.8	11.5	11.4	11.2	11.0	11.0	11.2	11.1	50th

TABLE 4: STANDING LONG JUMP FOR GIRLS

Percentile Scores Based on Age / Test Scores in Feet and Inches

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	5' 2"	5' 5"	5' 8"	5'10"	6' 0"	6' 0"	5'11"	6' 2"	80th
50th	4' 8"	4'11"	5' 0"	5' 3"	5' 4"	5' 5"	5' 3"	5' 5"	50th

TABLE 5. 50-YARD DASH FOR GIRLS

Percentile Scores Based on Age / Test Scores in Seconds and Tenths

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	8.0	7.8	7.5	7.3	7.2	7.2	7.4	7.3	80th
50th	8.6	8.3	8.1	8.0	7.8	7.8	7.9	7.9	50th

TABLE 6. 600-YARD RUN FOR GIRLS

Percentile Scores Based on Age / Test Scores in Minutes and Seconds

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	2'33"	2'30"	2'23"	2'20"	2'15"	2'18"	2'21"	2'20"	80th
50th	2'56"	2'53"	2'47"	2'41"	2'40"	2'37"	2'43"	2'41"	50th

TABLE 6A. 9-MINUTE/1-MILE RUN FOR GIRLS*

Percentile Scores Based on Age / Test Scores in Yards/Time

	9-Minute Run Girls			1-Mile Run Girls			
Percentile	Age			Age			Percentile
	10	11	12	10	11	12	
	Yards			Time			
80th	1746	1769	1792	8:57	8:26	7:56	80th
50th	1514	1537	1560	10:29	9:58	9:24	50th

TABLE 6B. 12-MINUTE/1½-MILE RUN FOR GIRLS, AGE 13 AND OLDER*

Percentile Scores Based on Age / Test Scores in Yards/Time

Percentile	12-Minute Run Yards	1.5 Mile Run Time	Percentile
80th	2161	14:34	80th
50th	1861	16:57	50th

TABLE 7. PULL-UP FOR BOYS

Percentile Scores Based on Age / Test Scores in Number of Pull-Ups

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	4	5	5	6	8	10	10	11	80th
50th	1	2	2	3	4	6	7	7	50th

TABLE 8. SIT-UP FOR BOYS (FLEXED LEG)

Percentile Scores Based on Age / Test Scores in Number of Sit-ups Performed in 60 Seconds

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	40	41	43	47	48	49	49	47	80th
50th	31	34	35	38	41	42	41	41	50th

TABLE 9. SHUTTLE RUN FOR BOYS

Percentile Scores Based on Age / Test Scores in Seconds and Tenths

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	10.5	10.2	10.0	9.8	9.5	9.3	9.2	9.1	80th
50th	11.2	10.9	10.7	10.4	10.1	9.9	9.9	9.8	50th

TABLE 10. STANDING LONG JUMP FOR BOYS

Percentile Scores Based on Age / Test Scores in Feet and Inches

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	5' 6"	5' 9"	6' 0"	6' 5"	6'10"	7' 3"	7' 6"	7'10"	80th
50th	4'11"	5' 2"	5' 5"	5' 9"	6' 2"	6' 8"	7' 0"	7' 2"	50th

TABLE 11. 50-YARD DASH FOR BOYS

Percentile Scores Based on Age / Test Scores in Seconds and Tenths

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	7.8	7.5	7.3	7.0	6.6	6.4	6.4	6.3	80th
50th	8.2	8.0	7.8	7.5	7.2	6.9	6.7	6.6	50th

TABLE 12. 600-YARD RUN FOR BOYS

Percentile Scores Based on Age / Test Scores in Minutes and Seconds

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	2'15"	2'12"	2' 4"	1'57"	1'50"	1'45"	1'42"	1'41"	80th
50th	2'33"	2'27"	2'19"	2'10"	2' 3"	1'56"	1'52"	1'52"	50th

TABLE 12A. 9-MINUTE/1-MILE RUN FOR BOYS*

Percentile Scores Based on Age / Test Scores in Yards/Time

Percentile	9-Minute Run Boys			1-Mile Run Boys			Percentile
	Age						
	10	11	12	10	11	12	
	Yards			Time			
80th	2011	2073	2135	7:29	7:03	6:40	80th
50th	1717	1779	1841	9:07	8:44	8:21	50th

TABLE 12B. 12-MINUTE/1½-MILE RUN FOR BOYS, AGE 13 AND OLDER*

Percentile Scores Based on Age / Test Scores in Yards/Time

Percentile	12-Minute Run Yards	1.5 Mile Run Time	Percentile
80th	2952	10:01	80th
50th	2592	11:29	50th

TABLE 13. SIT-UP FOR BOYS AND GIRLS COMBINED (FLEXED LEG)

Percentile Scores Based on Age / Test Scores in Number of Sit-ups Performed in 60 Seconds

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	38	39	40	43	45	45	44	45	80th
50th	29	31	32	33	35	37	35	37	50th

TABLE 14. SHUTTLE RUN FOR BOYS AND GIRLS COMBINED

Percentile Scores Based on Age / Test Scores in Seconds and Tenths

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	10.7	10.4	10.3	10.0	9.8	9.6	9.6	9.4	80th
50th	11.6	11.1	11.0	10.8	10.5	10.4	10.6	10.3	50th

TABLE 15. STANDING LONG JUMP FOR BOYS AND GIRLS COMBINED

Percentile Scores Based on Age / Test Scores in Feet and Inches

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	5' 4"	5' 7"	5'10"	6'2"	6'6"	6'11"	7'2"	7'6"	80th
50th	4'10"	5' 1"	5' 3"	5'6"	5'9"	6' 0"	6'2"	6'4"	50th

TABLE 16. 50-YARD DASH FOR BOYS AND GIRLS COMBINED
Percentile Scores Based on Age / Test Scores in Seconds and Tenths

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17+	
80th	7.8	7.6	7.4	7.1	6.9	6.7	6.7	6.5	80th
50th	8.5	8.2	8.0	7.6	7.5	7.3	7.2	7.1	50th

TABLE 17. 600-YARD RUN FOR BOYS AND GIRLS COMBINED
Percentile Scores Based on Age / Test Scores in Minutes and Seconds

Percentile	Age								Percentile
	9-10	11	12	13	14	15	16	17	
80th	2'24"	2'18"	2'10"	2' 3"	1'57"	1'51"	1'48"	1'46"	80th
50th	2'45"	2'40"	2'31"	2'25"	2'18"	2'13"	2'12"	2' 7"	50th

SPORTS SKILLS CHART – BASKETBALL

Grade 5

SKILLS

CATCHING:
Below the waist
Above the waist

PASSING:
Chest pass
Push Bounce pass
Chest bounce pass

SHOOTING:
Chest shot
Chest foul shot
Underhand foul shot

SKILLS APPLICATION

SQUAD ACTIVITIES:
Run, Toss, and Catch
Shoot and Follow Up
Around the World
Rotation Goal Shooting
Half-minute Goals

LEAD-UP GAMES:
Line Zig-Zag
Zig-Zag Push Bounce Ball
Competitive Catch and Pass
Side Pass Ball
Basketball Shuttle
Line Touch Ball
End Ball
Corner Ball

*FORMATIONS**

LINE:
Single – file, leader and group
Double – parallel, zig-zag

Grade 6

SKILLS

PASSING:
Long pass
Two-hand overhead pass

SHOOTING:
One hand
Push shot

DRIBBLING:

SKILLS APPLICATION

SQUAD ACTIVITIES:
Dribble and Pass
Catch, Dribble, and Pass
Dribble and Shoot
Dribble, Shoot, and Pass
Dribble, Toss, and Catch

LEAD-UP GAMES:
Basketball Half-Court
Basketball (modified court area)
Captain Ball
Center Captain Ball
Competitive Foul Shooting
Competitive Goal Shooting
Line Basketball
Shooting Relay

*FORMATIONS**

CIRCLE:
Single – with or without leader in center
Double – partners facing, variable spacing
Semi – with or without leader

*Note: Formations above are used for lead-up games in all grades.

SPORTS SKILLS CHART – FLOOR HOCKEY

Grade 5

SKILLS

- Hockey stick identification
- Holding a hockey stick
- Dribbling the puck
- Sweep pass and shot
- Receiving the puck

SKILLS APPLICATION

SQUAD ACTIVITIES:	Holding Sticks Dribble Course Sweep the Floor Line Passing Sweep Passing to Target
LEAD-UP GAMES:	Dribbling Obstacle Course Circle Dribble Relay Keep Away Line Hockey

*FORMATIONS**

LINE: Single – file, leader and group
Double – parallel, zig-zag

Grade 6

SKILLS

- Goalie techniques
- Hockey strategies:
  - positions
  - rules

SKILLS APPLICATION

SQUAD ACTIVITIES:	Goalie Practice Partner Goalie
LEAD-UP GAMES:	Zone Hockey Floor Hockey

*FORMATIONS**

CIRCLE: Single – with or without leader in center
Double – partners facing, variable spacing
Semi – with or without leader

*Note: Formations above are used for lead-up games in all grades.

SPORTS SKILLS CHART – FOOTBALL

Grade 5

SKILLS

- Passing overhand
- Catching
- Kicking the punt

SKILLS APPLICATION

SQUAD ACTIVITIES: Passing at Target
Kicking for Distance

LEAD-UP GAMES: Passback
Kickback

*FORMATIONS**

LINE: Single file, leader and group
Double parallel, zig-zag

Grade 6

SKILLS

- Place kick
- Catching a forward pass

SKILLS APPLICATION

SQUAD ACTIVITIES: Over the Crossbar
Run and Cut

LEAD-UP GAMES: Association
Field Goal

*FORMATIONS**

CIRCLE: Single – with or without leader in center
Double – partners facing, variable spacing
Semi – with or without leader

*Note: Formations above are used for lead-up games in all grades.

SPORTS SKILLS CHART – SOCCER

Grade 5

SKILLS

Trapping with:	sole of foot one knee both knees
Dribbling with:	inside of foot toe
Kicking with:	inside of foot outside of foot top of instep heel and toe
Passing with:	inside of foot outside of foot top of instep heel and toe

SKILLS APPLICATION

SQUAD ACTIVITIES:	Against a Wall Between the Posts
LEAD-UP GAMES:	Line Dodge Ball Circle Kick Ball Line Soccer

*FORMATIONS**

LINE:	Single – file, leader and group Double – parallel, zig-zag

Grade 6

SKILLS

Blocking

Heading

Goal Tending

SKILLS APPLICATION

SQUAD ACTIVITIES:	Soccer Block Heading Goal Tending
LEAD-UP GAMES:	Simplified Soccer

*FORMATIONS**

CIRCLE:	Single – with or without leader in center Double – partners facing, variable spacing Semi – with or without leader

*Note: Formations above are used for lead-up games in all grades.

SPORTS SKILLS CHART – SOFTBALL

Grade 5

*SKILLS**

- Throwing
- Catching
  - Below the waist
  - Above the waist
- Underhand pitching
- Batting
- Fielding a ground ball

SKILLS APPLICATION

SQUAD ACTIVITIES:
Throw and Catch
Pitching at a Target
Batting Practice

LEAD-UP GAMES:
Hit and Run
Running Bases
Throwing for Distance with Accuracy

*FORMATIONS***

LINE:
Single – file, leader, and group
Double – parallel, zig-zag

Grade 6

SKILLS

- Fielding and throwing a ground ball
- Fielding a fly ball hit to the outfield
- Throwing to home plate from the outfield

SKILLS APPLICATION

SQUAD ACTIVITIES:
Softball Shuttle
Double Play Practice

LEAD-UP GAMES:
Flies Up
Grounders Up
One-A-Cat
Playground Softball

*FORMATIONS**

CIRCLE:
Single – with or without leader in center
Double – partners facing, variable spacing
Semi – with or without leader

---

*Fifth and sixth graders will be introduced to softball terms and rules.

**Formations above are used for lead-up games in all grades.

SPORTS SKILLS CHART – TENNIS

Grade 5

SKILLS

Ready Position
Eastern Grip
Forehand Drive
Backhand Drive
Serve

SKILLS APPLICATION

SQUAD ACTIVITIES:
Against a Wall
Over a Line
Over a Net
Ball Pitching Machine
Organized Practice, Rotation
Stroke Developer
Rebound Net

LEAD-UP ACTIVITIES:
Learn-A-Serve
Fore and Back
In the Air

*FORMATIONS**

LINE: Single – file, leader and group

Grade 6

SKILLS

Forehand Volley
Backhand Volley
Serve

SKILLS APPLICATION

SQUAD ACTIVITIES: Same as Grade 5

LEAD-UP ACTIVITIES: Modified Tennis (Doubles)

FORMATIONS

Same as for Grade 5

SPORTS SKILLS CHART – TRACK AND FIELD

Grade 5

SKILLS

Starts: Indoor Sprint Start (Bunch Start)
Outdoor Sprint Start
Standing Start
Crouching Start

Running Form for Sprints

Visual Baton Passing

Standing Broad Jump

SKILLS APPLICATION

SQUAD ACTIVITIES: Pass It To Me
Measure My Jump

LEAD-UP ACTIVITIES: Running 10 yards at full speed, then gradually slowing down.

Jogging circular track*

Jogging ½ mile; 1 mile; 2 miles*

*FORMATIONS**

DASH LANES OR LINES: 6-8 children at a time, one per lane

Grade 6

SKILLS

Standing Broad Jump

Running Broad Jump

Distance Throw

50-60-100-Yard Dashes

220-Yard Relay

SKILLS APPLICATION

SQUAD ACTIVITIES: Same as Grade 5

LEAD-UP ACTIVITIES: Jump for Distance
Jump for Height
Target Throws
Run and Jump
Jogging
Over the Rope

*FORMATIONS**

STRAIGHT LANE: Circular Track

---

*Encourage children to run, but be aware of individual differences and fatigue factors.

SPORTS SKILLS CHART — VOLLEYBALL

Grade 5

SKILLS

Underhand Serve (Open Hand)

Passing: Underhand Below the Chest
Overhand Above the Chest

SKILLS APPLICATION

SQUAD ACTIVITIES:	Against A Wall Over a Rope Over a Net
LEAD-UP ACTIVITIES:	Zig-Zag Volley Circle Keep It Up Freeze-Out Line Keep It Up

*FORMATIONS**

LINE: Single — file, leader and group
Double — parallel, zig-zag

Grade 6

SKILLS

Overhand Serve (Open Palm)

Underhand Serve (Fist)

Two-Arm Bounce Pass (Bump)

SKILLS APPLICATION

SQUAD ACTIVITIES:	Same as Grade 5
LEAD-UP ACTIVITIES:	Mass Volleyball Over the Net Modified Volleyball

*FORMATIONS**

CIRCLE: Single — with or without leader in center
Double — partners facing, variable spacing
Semi — with or without leader

*Formations above are used for lead-up games in all grades.

GYMNASTICS SKILLS CHART – STUNTS AND TUMBLING

Grades 5 and 6

SKILLS

Forward Roll from Squat
Forward Roll from Standing Position
Forward Roll from Run
Shoulder Roll
Backward Roll
Backward Roll from Jackknife Position
Frog Headstand
Headstand
Headstand and Forward Roll
Handstand with Assistance
Cartwheel

GYMNASTICS SKILLS CHART – APPARATUS

Grades 5 and 6

BALANCE BEAM

MOUNTS:
- Straight arm support
- One knee
- Squat
- Straddle

LOCOMOTOR MOVEMENTS:
- Forward walk
- Backward walk
- Toe-Touch walk
- Sideward or slide walk
- Two-step or chasse
- Step-hop
- Plie walk
- Ronde de jambe (swing leg) walk
- Skip

BALANCE MOVEMENTS:
- "V" seat
- Arabesque
- Front scale
- Knee scale

DISMOUNTS:
- Straight-up jump
- Lateral stag jump
- Jump straddle
- Side seat
- Seat straddle

PARALLEL BARS

MOUNTS: Jump support

LOCOMOTOR MOVEMENTS: Walk across

BALANCE MOVEMENTS: Dip

DISMOUNTS:
- Cross rest into a straddle seat
- Cross rest into a side-riding seat

SWEDISH VAULTING BOX, OR HORSE WITHOUT POMMELS

MOUNTS:
- Kneel mount
- Squat mount with hand support
- Squat mount
- Standing mount
- Straddle mount
- Front jumping
- Left side jumping
- Right side jumping

DISMOUNTS:
- Swan jump off
- Straddle jump off
- Pike jump off
- Stag leap to side
- Quarter and half-turns
- Kneel and forward roll
- Squat and roll
- Forward roll

VAULTS:
- Standing front squat vault
  - left side
  - right side
  - front squat vault with run

APPROACHES: Springs up from a stand, walk or run

GYMNASTICS SKILLS CHART – APPARATUS

Grade 5

ROPE CLIMBING

- Rope hanging
- Rope swinging
- Rope Climbing:
  - from back lying to sitting position
  - from sitting to standing position
- Skin the cat
- Tip-up

Grade 6

- Rope climbing
- Double rope swinging
- Inverted hang
- Bird's nest

Grades 5 and 6

TRAMPOLINE

- Basic Bounce
- Seat and Knee Drop
- Hands and Knee Drop
- Front and Back Drop

SUGGESTED ITEMS FOR PURCHASE FOR THE CONDUCT OF ELEMENTARY PHYSICAL EDUCATION

DESCRIPTION	RECOMMENDED QUANTITY
Dance drum and beater	2
Paddle tennis ball	12
Rubber balls (2½")	3 boxes
Basketball, rubber	6 boxes
Baton, aluminum	2 pkgs.
Indian club	6 pr.
Paddle tennis paddle	12
Quoit, green	12
Quoit, yellow	12
Badminton racquet	12
Jump rope 8'	6 pkg.
Jump rope 20'	3 pkg.
Shuttle cock, badminton	12 boxes
Soccer ball, rubber	12 boxes
Utility ball 5"	36
Utility ball 8½"	36
Ball, carrier, nylon (to carry small balls)	3
Stopwatch	2
Timer	2
Stethoscope, Bowles	2
Barbell set	1-2
Traffic cone 18"	12
Pump, table model	1
Parachute, 28"	1
Parachute storage bag	1
Parachute instruction	6
Manual "Oh Chute"	3
Balance Beam	1
Califone	2
Cargo Net, 12x12', installed	1

Swedish Box	1
Ribbon dance set (including sticks, sheets, and album)	2 sets
Plastic hoops, 30" diameter, assorted colors	3 pkgs of 12 each
Play tube	24
Cage ball, 36"	2
Whittle gymnastic equipment	1
Safety scotter set, 3 colors, 6 scooters	4
Rope ladder	1
Jump ropes	29
Fleece balls, 3"	3 doz.
Fleece balls, 4"	3 doz.
"Pillo Polo" Game	1 set
Roller skates, indoor, outdoor	3 doz
"Groovee Loop" (series of hoops with wands color coded)	2 sets of 12
Gym hockey, elementary school	1 set

For information about the purchase of any of the above items, call the Center for Health and Physical Education, Board of Education of the City of New York.

AUDIO-VISUAL MATERIALS

"Every Child a Winner" PEPI Project Film. AAHPER, 1201 16th Street, N.W., Washington, D.C. 20036.

"Physical Education for Primary Grades" 1970. (16 mm., sound, color, 20 min.) Inquire Bradley Wright Films, 309 North Duance Avenue, San Gabriel, Calif. 91775.

> A wide selection of activities for children, grades one through three, focusing on a developmental concept. Inexpensive and innovative equipment are presented for use so that each child has maximum participation within a class period.

"The Problem-Solving Technique" Audio-Visual Center, Division of Extension and University Services, University of Iowa, Iowa City, Iowa.

"Understanding Space and Directional Movements" 24-minute film. Department of Physical Development Studies, Simon Fraser Univ., Burnby 2, B.C., Canada.

OTHER RESOURCE MATERIALS

Athletic Field and Court Diagrams. Wilson Sporting Goods Co., 2233 West St., River Grove, Illinois 60171.

1978-79 Catalogues. The American Association of Health, Physical Education and Recreation, Washington, D.C.

Athletics
Children's Dance
Dance Education
Fitness
Girls' and Women's Sports
Perceptual Motor Development
Physical Education
Programs for the Handicapped
Recreation and Leisure
Safety Education

Cratty, Bryant J., Ed.D., Associate Professor; Perceptual-Motor Laboratory, U.C.L.A. (Card File)

Educational Research Council of America Physical Education Program, Programmed Activities, Grades K-6. Charles E. Merrill Publishing Co., Columbus, Ohio. (Card File, published 1969.)

Hop, Skip, and Jump. (Activity Cards, Lessons, Teachers' Manual, Mini-Poster) Guidance Associates 202182, 1978.

Physical Education Newsletter (monthly). Physical Education Publications, P.O. Box 8, 20 Cedarwood Lane, Old Saybrook, Conn. 06475. Lowell A. Klapholz, Editor.

283

SOURCES FOR AUDIO-VISUAL MATERIALS USABLE IN MOVEMENT EDUCATION AND DANCE

AAPHER American Alliance for Health,
Physical Education & Recreation
1201 16th Street, N.W.
Washington, D.C. 20036

Athletic Institute
705 Merchandise Mart
Chicago, Illinois 60654

Children's Music Center
5373 W. Pico Blvd.
Los Angeles, California 90019

Dance Record Center
1161 Broad Street
Newark, N.J. 07114

David McKay, Inc.
760 Third Avenue
New York, N.Y. 10017

Educational Activities, Inc.
P.O. Box 392
Freeport, N.Y. 11520

Educational Recordings of America, Inc.
P.O. Box 6062
Bridgeport, Conn. 06606

Folkraft Records
1159 Broad Street
Newark, N.J. 07714

Freda Miller Records for Dance
Department J. Box 383
Northport, L.I. 11768

Herbert
1657 Broadway
New York, N.Y.

Kimbo Educational Records
P.O. Box 246A
Deal, N.J. 07723

Perceptual-Motor Learning Laboratory
U.C.L.A.
405 N. Hilgard Avenue
Los Angeles, California 90024

RCA Victor Educational Dept. J.
155 East 24th Street
New York, N.Y. 10010

Selva and Sons, Inc.
Dept. J. 1607 Broadway
New York, N.Y.

224

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INDEX

American Association of Health, Physical Education, and Recreation
  percentile scores, (50th and 80th) for selected fitness tests, 267-271
  test descriptions, 111-112
  youth fitness test items, 110-111

Accenting a particular beat, 224
Ach Ja (dance), 241
Activity area, 8
Adawe (dance), 51
Adam Had Seven Sons (song play), 238
Aden Kum (dance), 249
Administration, 7
Administering A.A.H.P.E.R. Fitness Tests, 110-111
Against a Wall, 147, 164, 179
A Hunting We Will Go (song play), 241
Aims and objectives of P.E. program, 3
All American Promenade, 254
Allemande left (dance term), 255
Allemande right (dance term), 255
Alley Cat (dance), 250
All the Fish are Swimming in the Water (song play), 238
Ampe (song play), 239
Appealing to sense of touch, 226
Approach (Swedish vaulting box), 206-207
Arabesque, 196-197, 200
Around the World (basketball), 125
Association (football), 140
At the beach (miming), 231
Attention signals, 9
Audio-visual materials, list of, 285
Awareness of
  force, 49-50
  flow, 50-51
  pathways, 32-35
  time, 47-48

Baa, Baa, Black Sheep (song play), 240
Back drop (trampoline), 217-218
Backhand drive (tennis), 161
Backward roll, 187
  from Jackknife position, 188-191
Backward walk (balance beam), 198
Badger Gavotte, 251
Balance (dance term), 255
Balance beam, 193-201
  balance movements, 194, 196-197, 200
  dismounts, 194, 196, 200
  evaluation, 197
  exploratory questions, 194
  goal, 193
  guided discovery questions, 194-196
  locomotor movements, 194-195, 198-199
  mounts, 194-198
  non-locomotor movements, 195
  safety, 193
  skills analysis, 198-201
  skills refinement questions, 196-197
Balances (stunts), 185-186, 188-189
Balancing on body parts, 98-101
  concept development, 99
  evaluation, 99
  goals, 91
  M.E. activities, 99
  procedure, 99
  stunts, 100-105
Ball bouncing, 144
Basketball (grades 5-6), 120-130
  goals, 121
  guided discovery questions, 120-121
  evaluation, 122
  exploratory questions, 121
  lead-up games, 125-130
  skills analysis, 122-124
  skills application, 125-130
  skills chart, 272
  skills refinement questions, 121
  squad activities, 125
Basketball games
  halfcourt, 126
  modified, 128
  shuttle, 127
Baton passing, 166-167, 170
Batting, 149-150
  practice, 154
Bean bags or yarn balls (activities), 86
Between the posts (soccer), 147
Bingo (song play), 241
Bird's Nest (rope climbing), 211, 213, 216
Bleking (dance), 250
Blocking (soccer), 141, 146
Blocking the puck, 131
Bluebird (song play), 240
Body awareness
  concept development, 40-43
    combining with level awareness, 42-43
    discovering and isolating body parts, 41
    moving body parts, 40
    using divisions of the body, 42
  evaluation, 40
  games, pre-K-2, 43-44
  goals, 39
  M.E. activities, 40-43
  procedure, 39
Banga (dance), 251
Bounces (trampoline)
  basic, 219
  landing, 217
  take off, 217
Bouncing a ball
  evaluation, 72
  games, pre-K-3, 73
  grade 4, 73-74
  procedure, 72
  skill development, 72-73
Bow Belinda (song play), 239
Branle a Six (dance), 252
Brush (dance term), 255
Buzz (dance term), 255

Calling in (rope jumping), 114
Captain ball (basketball), 128
Career clusters, 233-237
  agri-business, 234
  business and office, 235
  communications and media, 235
  construction, 236
  consumer and homemaking, 227
  environment, 235
  fine arts and humanities, 234
  health, 236
  hospitality and recreation, 235
  manufacturing, 235
  marine science, 236

  marketing and distribution, 236
  personal service, 234
  public service, 133
  transportation, 233
Carousel (dance), 241
Carrying and holding an action
  concept development, 94
  evaluations, 93
  games, 94
    goals, 91
  procedure, 93
Cartwheel, 189-191
Castoff (dance term), 255
Catch, dribble and pass (basketball), 125
Catching
  basketball, 120-122
  football, 136, 138
  softball, 150-151
Center Captain Ball, 129
Changing tempo, 255
Characterization, 224
Charts
  dance skills, 249-254
    grades 1-2, 249
    grade 3, 250
    grade 4, 251
    grade 5, 252-253
    grade 6, 254
  gymnastics skills, 280-282
  song plays, 238-241
    pre-K, 238
    kindergarten, 239
    grade 1, 240
    grade 2, 241
  sport skills, grades 5-6
    basketball, 272
    floor hockey, 273
    football, 274
    soccer, 275
    softball, 276
    tennis, 277
    track and field, 278
    volleyball, 279
Cherkessia (Syria & Israel), 252
Chest bounce pass, 122
Chest foul shot, 123
Chest pass, 121
Chest shot, 123
Children's polka, 246-249
Chimes of Dunkirk (dance), 249
Circassion Circle (dance), 246, 249
Circle dribble relay (basketball), 133
Circle file relay (basketball), 173
Circle Keep It Up (volleyball), 179
Circle Kick Ball, 148
Come Let Us Be Joyful (dance), 250
Communicating Ideas and Feelings
  concept development, 92-93
  evaluation, 92
  games, 93
  goals, 91
  procedure, 93
Communications and media, 235
Comparison of traditional to movement education lessons, 5-6
Competitive catch and pass, 127
Competitive foul shooting, 129
Competitive goal shooting, 129
Corner (dance term), 256
Corner Ball (basketball), 126
Cowboy Schottische, 247-248
  round dance, 252
Creative and rhythmic expression, 223-241
  creative rhythmic responses, 226
  evaluation, 237
  goals, 223
Cross feet (rope jumping), 113
Cross hands (rope jumping), 113
Cross Over Polka (Polish), 252
Cross rest into a side riding seat (parallel bars), 202-204
Cross rest into a side straddle seat (parallel bars), 202-204
Crouching start, 169
Csardas (dance), 250
Cshebagar (dance), 246-247, 250
Cumberland Square (dance), 247, 251
Curtsy, 256

Dance
  combining movements for dance patterns, 242-245
  definition of terms, 255-259
  evaluation, 245
  goal, 242
  grade dances
    grade 1, 246
    grade 2, 246
    grade 3, 246-247
    grade 4, 247
    grade 5, 247-248
    grade 6, 248
Danish dance of greeting, 249
Danza (dance), 247, 254
  Puerto Rican, 252
Darling Nellie Gray (dance), 252
Dashes, 172
Demonstrations, 6
Developing a pattern, 255
Dig (volleyball, two-arm bounce pass), 178
Dip (parallel bars), 201, 203-204
Direction Awareness
  concept development, 22-23
  evaluation, 22
  games
    pre-K-2, 24-26
    grades 3-4, 26-27
  goals, 22
  procedures, 22
  terminology, 22
Dismounts, 205-206, 208
Distance throw, 172
Donegal Round (dance), 254
Do-Si-Do, 256
Double circle, 256
Double Dutch jumping, 114-115
Double play practice, 154
Double Quadrille, 254
Double rope swinging, 211-213, 215
Double skip (rope jumping), 114
Draw step, 256
Dribble course (hockey), 132
Dribble obstacle course (hockey), 133
Dribble and pass (basketball), 125
Dribble and shoot (basketball), 125
Dribble, shoot, pass (basketball), 125
Dribble, toss, catch (basketball), 125
Dribbling
  basketball, 120-121, 124
  hockey, 131
  soccer, 141, 143
Drops (trampoline), 217

Eastern grip, 160
End Ball (basketball), 127
Equipment
  caring for, 9
  obtaining, 8
  suggested items for purchase, 253
  storing, 9
Expressing emotions, 224
Expressing intensity, 225
Eye, hand, and ball coordination (tennis), 158-159

Fado Blanquita (dance), 254
Forehand drive (tennis), 160-161
Feiar (Norweigian Schottische), 252
Field days and tournaments, 263-264
Field goal (football), 140
Fielding a fly ball to the outfield (baseball), 153
Fielding a grounder (baseball), 150, 153
Fielding and throwing a ground ball (baseball), 153

File-line of dancers, 256

Fingertip control (volleyball), 174

Five Little Chickadees (dance), 240

Fitness awards, 110

Flat serve (tennis), 162

Flexed arm hang, 111

Flies up (softball), 155-156

Floor hockey, grades 5-6
  evaluation, 131
  exploratory questions, 130
  goals, 130
  guided discovery questions, 130-131
  lead-up games, 133-134
  skills analysis, 131-132
  skills chart, 273
  squad activities, 132-333

Flow, awareness of, 50-51

Football, 135-141
  evaluation, 137
  exploratory questions, 135
  goal, 135
  guided discovery questions, 135-136
  lead-up games, 139-141
  skills analysis, 137-139
  skills chart, 274
  skills refinement questions, 136-137
  squad activities, 139

Fore and back (tennis), 164-165

Forward and back (dance), 244, 256

Forward and Pass Through (dance), 244, 256

Forward rolls, 186, 189-191, 209
  from run, 187, 190
  headstand, 189-190
  series, 187, 189-191

Forward walk (balance beam), 198

Freeze out (volleyball), 179

Frog head stand, 188, 190

Front drop (trampoline), 217-219

Front jumping (Swedish vaulting box), 208

Front scale (balance beam), 196-197, 200

Front squat vault with run (Swedish vaulting box), 210

Gallop, 258

Games
  All Run (throwing and catching, 79
  Animals (space), 19
  Arch Ball Relay (passing), 76
  Around an Object Relay (pathway), 34
  Automobile Race (direction), 25
  Ball bouncing, 72-74
    pre-K-3, 73
    grade 4, 73-74
  Ball in Basket (throw, toss), 77
  Ball in Chute (rolling), 69
  Ball rolling, 69-70
  Ball stand (throw and catch), 78
  Basketball, 125-130
  Blast Off (space), 16
  Block maze (pathway), 34
    (rolling), 70
  Body awareness, 39-44
  Bounce Ball, 73
  Bowling (rolling), 70-71
  Bowling in squads (rolling), 71
  Box Ball, 83-84
  Bull's Eye (tossing, throwing), 77
  Call Ball (throw and catch), 78-79
  Cat and Rat (space), 16
  Catch of Fish (space), 20
  Center Base (throw and catch), 80
  Circle Ball Relay (passing), 75-76
  Circle Flag (direction), 24
  Circle Kick Ball, 83
  Circle Number Change (space), 19
  Circle Pass Ball, 75
  Circle relay (direction), 25
  Circle Stride Ball (rolling), 71
  Circle Tag (locomotor), 66
  Circle Target Toss, 79
  Circle Touch Ball (throw and catch), 79
  Club Snatch (space), 20
  Collapse (space), 17
  Colored figure guessing (pathway), 34
  Color Musical Chair Game (locomotor), 66
  Colors on Milk Containers (rolling), 70
  Combining manipulative skills
    grade 3, 89
    grade 4, 89-90
  Crossing the Stream (locomotor), 66
  Deck tennis (throw and catch), 80-81
  Direction awareness
    pre-K-2, 24-26
    grades 3-4, 2[illegible]-27
  Direction Race, 26
  Do As I Do (body awareness), 43
  Dodge Ball (rolling), 70
    (throw, catch), 81
  Do This, Do That (body awareness), 44
  Drop the Handkerchief (space), 16
  File Dodge Ball (throwing and catching), 81
  Floor hockey, 134
  Flower and Winds (direction), 25
  Flying Dutchman (space), 21
  Follow and Chase (pathway), 34
  Follow-Follow-Follow Me (body awareness), 43
  Follow the Leader (body awareness), 43
  Follow the Leader (level), 24
    (locomotor), 67
  Football, 139-141
  Fox and Geese (direction), 26
  Freeze (direction), 27
    (space), 21
  Gray Rabbit (space), 18
  Handball, 84
  Hand Bat Ball (manipulative skills), 89
  Have You Seen My Sheep? (body awareness), 44
  Hide the Thimble (body awareness), 43
  High Water — Low Water (locomotor), 68
  Hit the Object (bouncing), 73
  Hit the Sticks (bouncing), 73
  Hot Potato (passing) (direction), 76
  Hound and Rabbit (space), 17
  Huckle, Buckle Beanstalk (body awareness), 43
  Human Maze Dribble (bouncing) (space), 73
  Hunt, The (space), 19
  Jack Be Nimble (locomotor), 66
  Jump Over (locomotor), 67
  Keep Away (space), 21
  Kick Ball, 83
  Kicking, striking, punching an object
    pre-K-3, 83
    grade 4, 83-85
  Kitten Wants a Corner (direction), 24
  Leader and Group (throw and catch), 77-78
  Leader Ball (bouncing), 73
  Let's Go On A Bear Hunt (direction), 24
  Level awareness, 30
  Locomotor skills pre-K-3, 66-68
  Long Ball (manipulation skills), 89
  Magic Bridges (level), 30
  Magic Mats (space), 17
  Maze Tag (direction), 27
  Mix Up Game (space), 16
  Modified Badminton, 84-85
  Mother Cat (space), 16
  Musical Chairs (direction), 24
  Musical Hoops or Ropes (space), 19
  Musical Pass Ball, 75
  Non-locomotor skills, grades 3-6, 60
  Numbers Change (space), 20
  Number race (direction), 27
  Odds and Evens (direction), 26
  Old Grizzly (locomotor), 67
  Over the Net (throwing and catching), 77
  Over the Wall (space), 17
  Over the Water (locomotor), 68
  Overtake Punch Ball, 90
  Quoit rolling, 70
  Paddle tennis, 85
  Pass and Count, 76
  Passing the ball
    pre-K-3, 75-76
    grade 4, 76
  Pass the Ball, 75
  Pathway awareness
    pre-K-3, 34
    grades 4-5, 34-35
  Police officer (body awareness), 43
  Punch Ball, 89-90
  Punching the ball, 83
  Puss in the Circle (space), 18
  Put Your Finger in the Air (body awareness), 44
  Red Light, Green Light (space), 17

Relay race (direction) (locomotor), 24
Ring Toss, 77
Rolling an object
    pre-K-3, 69-70
    grade 4, 71
Scatter Dodge Ball (throwing and catching), 81
Serpentine Relay (pathway), 34
Shadow Tag (locomotor), 66
Simon Says (body awareness), 44
Slap Jack (locomotor), 67
Soccer, 148-149
Softball, 155-157
Spatial awareness
    pre-K-2, 16-18
    grades 3-4, 19-21
Squirrels in Trees (space), 20
Stoop Tag (level), 30
Stuff the Stocking (body awareness), 43
Superman (locomotor), 66
Tails (space), 21
Take the Ball, 73
Tennis, 164-165
Three Deep (locomotor), 68
Throwing at Target, 81-82
Tossing, throwing, and catching
    pre-K-3, 77-80
    grade 4, 80-82
Tower Ball (rolling), 70
Track and Field, 172-173
Treasure Island (space), 18
Tunnel Roll, 70
Two Deep (locomotor), 67-68
Two, Four, Six, Eight (pathway), 35
Up Against the Wall (space), 73
Uses of the parts — also see "stunts"
    communicating ideas and feelings, 93
    carrying and holding an action, 94
    transferring body weight, 103-104
Volleyball, 179-180
Wall Ball (throw and catch), 80
Weather Vane (direction), 25
What Instrument Did You Hear? (body awareness), 44
What is Missing? (body awareness), 44
Who Is It? (body awareness), 44
Zip (direction), 24

General space, 14
Get-Set Position, 167
Girl I Left Behind Me — Ladies Chain (dance), 252
Glow Worm (dance), 250
Going to Boston (dance), 239
Goal tending, 147-148
Goalie practice, 133
Goalie technique, 132
Grand Right and Left (dance term), 256
Greek Circle Dance, 250
Green Sleeves (dance), 251
Growth and development of children
    pre-K-3, 3-4
    grades 4-6, 5
Gustaf's Skoal (dance), 250
Gymnastics, 183-220
    apparatus, 193-220
        skills charts, 281-282
    evaluation, 184
    falling without fear, 184-185
    general procedures, 183
    general safety, 183
    introduction, 183
    safety for apparatus, 184
    stunts and tumbling, 185-193
        skills chart, 280
Gymnastics skills chart grades 5-6, 280-282

Half-minute goals (basketball), 125
Half-volley (tennis), 163
Hands and knee drop (trampoline), 217-219
Handstand with assistance, 189
Hansel and Gretel (dance), 241
Headstand, 188, 192
    and forward roll, 189-190, 193
    with assistance, 190
Heading (soccer), 147
Heads (dance), 256
Heeia (Hawaiian) (dance), 252
Heel-Heel, 114
Heel and Toe Polka (dance), 256
Here We Go Round the Mountain (dance), 239
Hey, Betty Martin (dance), 238
High Life (dance), 254
Hit and Run (softball), 155
Hitting the puck, 130
Hokey-Pokey (dance), 241
Hold the stick, 132
Holding a hockey stick, 131
Honor (dance), 256
Hoops, 87-88
Hopp Mor, Annika (dance), 249
Hora (dance), 248-254
Hora Arabi (dance), 250
Hot Potato (dance), 113
How D'Ye Do, My Partner (dance), 240

Imagined colors, lines, curves, 226
Improving movements in response to rhythmic music, 226
In and Out, 114
In the Air, 165
In the home (miming), 227-228
In the park (miming), 229
In the yard — on the sidewalk (miming), 228
Indian Dance, 250
Indian hand wrestle (nonlocomotor skill), 60
Indian leg wrestle (nonlocomotor skill), 60
Inverted hang, 211, 213, 215
Inside foot trap, 142-143
Instep kick, 141-142

Jessie Polka (dance), 248, 254
Jim Along, Josie (dance), 238
Jimmy Crack Corn (dance), 239
Jogging circular track, 173
Jump bounce, 113
Jump Jim Jo (song play), 241
Jumping rope, 113-114
Jumps (vaulting box), 205
Jump straddle (balance beam), 196
Jump support (parallel bars), 201-203
Jump the Shot (rope jumping), 114
Jump turn (rope jumping), 113

Kalvelis (dance), 254
Keep Away (floor hockey), 133
Kicking (soccer), 141-142
Kicking for distance (football), 139
Kicking the punt, 138
Kicking, striking, punching an object, 82-85
    evaluation, 82
    games
        pre-K-3, 82
        grade 4, 83-85
    goal, 68
    M.E. activities skill development, 82-83
    procedure, 82
Kicking with heel, 145
Kicking with toe, 145
Kicking with top of instep, 144
Knee drop (trampoline), 217-219
Knee scale, 196-197, 200
Kneel and forward roll, 209
Kneel mount (Swedish Vaulting Box), 207
Ko Ko Sarva (dance), 252

La Cucaracha (dance), 254

- Ladies chain (dance term), 256
- Lady Round the Lady (dance), 251
- La Raspa (dance), 247-251
- Lateral stag jump, 196-200
- Leading an action, 91-97
  - evaluation, 95
  - goals, 91
  - M.E. activities, 95
  - procedures, 94
  - stunts, 95-97
- Learn a serve, 164
- Left side jumping (Swedish vaulting box), 208
- Leg swing (rope jumping), 114
- Legs crossed (rope jumping), 114
- Level awareness, 27-31
  - evaluation, 28
  - games, 30
  - goals, 27-28
  - M.E. activities concept development, 28-30
  - procedure, 28
- Life in the Ocean Waves (dance), 251
- Line Basketball, 129
- Line Dodge Ball, 148
- Line Hockey, 134
- Line Keep It Up (volleyball), 179
- Line Passing (floor hockey), 132
- Line Soccer, 148
- Line Touch Ball (basketball), 127
- Line Zig-Zag (basketball), 125
- Lines of Three (dance term), 257
- Locomotor skills, 60-66
  - definitions, 61-63
  - evaluation, 60
  - games, pre-K-3, 66-68
  - goals, 60
  - M.E. activities skill development, 61-66
  - procedure, 60
- Log rolls, 186
- London Bridge (song play), 241
- Long Eight (dance), 250
- Long pass (basketball), 123
- Louby-Loo (song play), 240

- Manipulative skills, 68-91
  - bouncing, 72-74
  - catching, 74-75, 77-78, 80-81
  - hitting, striking, 82-85
  - kicking, 82-83
  - passing, 74-76
  - punching, 82-83
  - rolling, 68-71
  - throwing, 74-81
  - tossing, 74-81
- Marching Through Georgia (dance), 251
- Mass volleyball, 180
- Mill, 257
- Maypole dance, 254
- Measure My Jump, 173
- Meeting and separating parts, 97-98
  - evaluation, 97
  - goals, 91
  - M.E. activities concept development, 97-98
  - procedure, 97
  - stunts, 98
- Mexican Waltz, 252
- Miming familiar actions, 227-237
- Minuet, 252
- Minuet step (dance), 257
- Modified tennis, 165
- Modified volleyball, 180
- Movement education activities
  - awareness of
    - direction, 22-23
    - flow, 51
    - force, 49-50
    - level, 28-29
    - pathway, 32-33
    - time, 48
  - balancing on body parts, 99
  - ball bouncing, 72
  - beginning and ending movement, 91
  - body awareness
    - combining with level awareness, 42-43
    - concept development, 40-43
    - discovering and isolating body parts, 41
    - moving body parts, 40
    - using division of the body, 42
  - body language, 91
  - bouncing, 72
  - carrying and holding an action, 93-94
  - combining body awareness and level awareness, 42-43
  - combining locomotor skills
    - with body parts, 65
    - with changes of direction, 64
    - with pathways, 63
  - combining movements for dance patterns, 242-245
  - combining skills
    - body awareness with level awareness, 42-43
    - locomotor with
      - body parts, 63-66
      - changes in direction, 64-65
      - pathways, 64
    - manipulative skills with specific equipment
      - bean bags/yarn balls, 86
      - hoops, 87-88
      - ropes, 88
      - wands, 87
  - communicating ideas and feelings, 192-224
  - creative rhythmic responses, 226
  - dances, development through movement questions, 243-245
  - direction, sense of, 22-23
  - discovering and isolating body parts, 41
  - divisions of the body, 42
  - flow, awareness of, 50-51
  - force, awareness of, 49-50
  - kicking, striking, punching an object, 82-83
  - leading an action, 94
  - level, awareness of, 28-29
  - locomotor movements, 61-63
    - in personal and general space, 65
    - with use of body parts, 65
    - with direction changes, 64
    - with pathways, 64
  - manipulating specific equipment, 8
    - bean bags or yarn balls, 86
    - hoops, 87
    - wands, 87
    - ropes, 88
  - meeting and separating body parts, 97
  - miming familiar actions, 227-236
  - movement in real life, 227-236
  - moving body parts, 40-41
  - pathways, awareness of, 32-33
  - passing, tossing, throwing, catching, 74-75
  - pushing, pulling, 58
  - rolling an object, 69
  - rhythmic responses, 224-226
  - sensory stimuli, responses to, 225
  - space
    - general, 14
    - personal, 15
  - spinning and turning the ball, 91
  - stretching and curling, 56
  - swinging and swaying, 58
  - symmetrical and asymmetrical movement, 98
  - time, awareness of, 48
  - transferring body weight, 101
    - stunts for, 102-105
  - twisting, turning, and bending, 57
- Mounts (Swedish box), 205-208
- Movement approach for sports skill development, 120
- Movement education analysis, 266
- Movement education lesson comparison with traditional lesson, 5-6
  - sample M.E. lesson, 265
- Movement in real life, 227-233
  - at the beach, 231
  - in the home, 227
  - in the yard, 228
  - in the park, 229
  - outing and events, 232
  - on the job, 233
  - shopping, 229
  - traveling in the city, 230
- Moving symmetrically and asymmetrically, 98-99
- Muffin Man, The (song play), 239-240

Nonlocomotor skills, 55-60
  evaluation, 56
  games, grades 3-6, 60
  goals, 55
  M.E. activities skill development, 56-59
  procedure, 55-56
  pushing and pulling, 58
  pushing and pulling with scooter, 58-59
  stretching and curling, 56-57
  swinging and swaying, 58
  twisting, turning, bending, 57

Oats, Peas, Beans and Barley Grow (song play), 240
Oh, She's Gone, Gone (dance), 250
On the Job (miming), 233
On mark position (sprints), 167
One-hand push shot (basketball), 124
One knee mount (beam), 198
"One" or "1", 257
Opposite (dance term), 257
Optional vault activities, 206
O Susanna (dance), 246-249
Other resource materials, 285
Outdoor sprint start, 168
Outside kick (soccer), 141-144
Outings and events (miming action), 232-233
Over a net (volleyball), 179-180
Over a rope (volleyball), 119
Overhand serve (open palm) (volleyball), 177
Overhead pass (basketball), 120-121
Over line in middle court (tennis), 164
Over the cross bar (football), 139

Parallel bars, 201-204
  evaluation, 203
  exploratory questions, 201-202
  goals, 201
  guided discovery questions, 202
  safety, 201
  skills analysis, 203-204
  skills chart, 281-282
  skills refinement questions, 202-203
Parallels (dance term), 257
Partner, 257
Pass It to Me, 172
Passback (football), 139-140
Passing (basketball), 120-123, 137
Passing at target (football), 139
Passing overhand (football), 137
Passing the puck, 130
Passing the Stone (dance), 249
Passing, tossing, throwing, catching, 74-77
  evaluation, 74
  games
    pre-K-3, 75-76
    grade 4, 76
  goals, 68
  M.E. activities skill development, 74-75
  procedure, 74
Pathways
  definition, 31
  evaluation, 31
  games
    pre-K-2, 34
    grades 3-4, 34-35
  goals, 31
  M.E. activities concept development, 32
  procedure, 31
Patty Cake Polka, 245-251
Personal space, 15
Photographs
  body and its parts, 37
  gymnastics, 181
  how the body moves, 45
  physical fitness, 107
  planning the program, 1
  rhythms and dance, 231
  sports skill development, 119-180
  what the body can do, 63
  where the body moves, 11
Picking up a beat, 225
Pike jump off, 208
Pin in the Middle (non-locomotor), 60
Pitching, 150
Pitching at target, 154
Place kick, 138
Planning the program, 1-10
Playground softball, 156
Plie walk (balance beam), 199
Polka, 243-44
Pop Goes the Weasel, 251
Practice starts, 173
Program administration checklists, 7-8
  activity area, 8
  apparel, 9
  equipment, 8-9
  lessons, 8
  safety, 7
  signals, 9
  students, 8
  team teaching, 9
Promenade (dance beam), 257
Puchinello (song play), 238
Punching the ball (volleyball), 175-176
Punting, 136-137
Push bounce pass (basketball), 122
Pushing and pulling with a scooter, 58-59
Puttjenter (dance), 252

Quarter and half turns (Swedish vaulting box), 209

Racquet stroke, 162
Rebound net (tennis), 164
Receiving the puck, 132
Red River Valley (dance), 252
Ready position (tennis), 160
Relay, 220-yard, 172
Responses to sensory stimuli, 225-226
Rhythmic responses, 224-225
Rhythmic variations jump, 113
Riding in the Buggy, Miss Mary Jane (song play), 238
Rig-A-Jig-Jog (song play), 241
Right hands round (dance term), 256
Right side jumping (Swedish vault box), 208
Right side pass, 121
Right and left back (dance term), 257
Right and left through (dance term), 257
Rise, Sugar, Rise (song play), 239
Road to the Isles, 254
Rock (rope jumping), 113
Rolling an object, 68-71
  evaluation, 69
  games
    pre-K-3, 69-71
    grade 4, 71
  goals, 68
  M.E. activities skill development, 69
  procedure, 68-69
Rolls, 185-192, 205, 209
Ronde de Jambe (balance beam), 199
Rope climbing, 210-216
  evaluation, 214
  exploratory questions, 210-211
  guided discovery questions, 211-212
  goal, 210
  safety, 210
  skills analysis, 214-216
  skills charts, 272-282
  skills refinement questions, 212-213
Rope climbing from back-lying to sitting position, 210, 212, 214
Rope hanging, 210-212, 214
Rope jumping, 113-115
Rope swinging, 210-212, 214
Ropes, 88
Rotation goal shooting (basketball), 125
Routines, 9
  apparel, equipment, whistle, team teaching, 9

Run (rope jumping), 113
Run and cut (football), 130
Run, toss, catch (basketball), 125
Running bases (softball), 155
Running broad jump, 171
Running form for sprints, 170-171
Rustic reel, 253
Safety, 7-9
Sally, Go Round the Sun (song play), 238
Sample lesson plan, 265-266
Siege of Ennis (dance), 254
School's Physical Fitness Campaign, 110
Schottische (development through movement questions), 243
Schottische (dance term), 257
Scooter, 58-59
Seat drop (trampoline), 217-219
Seat straddle (balance beam), 196, 201
Serve (tennis), 161-163
Service grip (tennis), 162
Service stance (tennis), 162
Set (dance term), 258
Seven Steps (dance), 250
Shoemaker's Dance, 249
Shoot and follow up (basketball), 125
Shooting (basketball), 120-121, 123-124
Shopping (miming), 229
Shoulder roll, 187, 190, 192
Shuffle (dance term), 258
Shuttle relay, 173
Shuttle run, 112
Sibre Manenke (dance), 249
Sicilian Tarantella (dance), 253
Sideward or slide walk (balance beam), 127
Side seat (balance beam), 196-201
Sides (dance term), 258
Signals, 9, 13
Signs (body language), 224
Simplified soccer, 148-149
Single rope jumping, 113-114
Sisters Form a Ring (dance), 250
Sit-ups, 111
600-yard run, walk, 111
Skin the Cat (rope climbing), 210, 213, 215
Skip (balance beam), 199
Skip jump (rope jumping), 113
Skip to My Lou (song play), 241
Slide (dance term), 258
Slip (rope jumping), 113
Soccer, 141-149
  evaluation, 142
  exploratory questions, 141
  goal, 141
  guided discovery questions, 141-142
  lead-up games, 148-149
  skills analysis, 143-147
  skills chart, 275
  skills refinement questions, 142
  squad activities, 147-148
Soccer block, 147
Soccer squad activity variations, 148
Soccer tips, 147
Softball, 149-157
  evaluation, 151
  exploratory questions, 149
  goal, 149
  guided discovery questions, 150
  lead-up games, 155-157
  skills analysis, 151-153
  skills chart, 276
  skills refinement questions, 150
  squad activities, 154
Softball shuttle, 154
Softball terms and rules, 157
Sources for audio-visual materials, 285
Sourwood Mountain (song play), 239
Spatial awareness, 13-21
  evaluation, 13
  games
    pre-K-2, 16-18
    grades 3-4, 19-21
  general space, 13, 14
  goals, 13
  M.E. activities-concept development, 14
  personal space, 13, 15
  procedure, 13
  signals, 13
Sports skill program, 119, 120
Sports skills charts, grades 5-6, 272-279 (see "charts" for individual listings)
Square (dance term), 258
Squat and roll (Swedish vaulting box), 209
Squat mount
  balance beam, 197-198
  Swedish vaulting box, 208
Squat mount with hand support (Swedish vaulting box), 207
Stag leap to side (Swedish vaulting box), 208
Standing front squat vault: left and right side, 209
Stand and jump off (Swedish vaulting box), 208
Standing broad jump, 112, 171
Standing mount (Swedish vaulting box), 208
Standing start, 169
Star (dance term), 258
Starting positions (track), 165-169
Step-hop
  balance beam, 199
  dance term, 258
Step-lift (dance term), 258
Step-swing (dance term), 258
Stopping the puck, 131
Straddle and squat (balance beam), 198
Straddle jump off (Swedish vaulting box), 208
Straddle mount (balance beam), 197, 208
Straddle seat mount (balance beam), 198
Straight arm support (balance beam), 194, 196, 198
Straight up jump (balance beam), 196, 200
Stroke developer, 164
Stunts
  Ankle Grasp Walk (transfer of weight; locomotor), 105
  Back to Back Walk (transfer of weight; locomotor), 105
  Back Stand and Sit (leading an action), 96
  Balancing on body parts
    grades K-3, 100
    grade 4, 99-101
  Bear Dance (balancing), 100
  Bicycle (leading an action), 95
  Bird Hop (transfer of weight), 102
  Caterpillar Walk (leading an action), 96
  Clap it Out (meeting and separating body parts), 98
  Crab Walk (transfer of weight; locomotor), 104
  Frog Jump (leading an action), 96
  Heel Click (meeting and separating body parts), 98
  High Kick (meeting and separating body parts), 98
  Hop Scotch (leading an action), 96
  Human Rocker (transfer of weight), 104
  Indian Leap (transfer of weight; locomotor), 105
  Jack in the Box (leading an action), 96
  Jumping Frame (transfer of weight), 103-104
  Jumping Jack (leading an action), 96
  Kangaroo Jump (transfer of weight; locomotor), 103
  Leading an action
    grades K-3, 95-96
    grade 4-6, 96-97
  Log Roll (transfer of weight), 102
  Meeting and separating body parts, grade 5, 98
  Mercury Stand (balancing), 100-101
  Monkey Walk (transfer of weight; locomotor), 103

  - Mule Kick (transfer of weight; separation of parts), 103
  - One-legged hop (transfer of weight; locomotor), 105
  - Ostrich Walk (transfer of weight; locomotor), 103
  - Pony Jump (transfer of weight; locomotor), 104
  - Push up (meeting and separating of body parts), 98
  - Reaching for the Moon (balancing), 100
  - Rocking Horse (balancing), 100
  - Roly Poly (transfer of weight; locomotor), 103
  - See Saw (leading an action), 95
  - Single squat (balancing), 101
  - Stair climbing (transfer of weight), 104
  - Tailor squat (balancing), 101
  - Tall Trees Growing (leading an action), 95
  - Tight Rope Walk, (transfer of weight, balancing), 102
  - Toe touch (meeting and separating body parts), 98
  - Top, The (balancing), 100
  - Transferring body weight, 101-105
    - grades 1-3, 102-104
    - grades 4-5, 104-105
  - "V" sit (egg sit) (balancing), 100
  - Walrus Walk (transfer of weight; meeting and separating), 104
  - Weather Vane (balancing), 101
- Stunts and tumbling, 185-193
  - evaluation, 191
  - exploratory questions, 185-186
  - guided discovery questions, 186-189
  - skills analysis, 191-193
  - skills chart, 280
  - skills refinement questions, 189-190
- Stunts — using the parts, 95-101
  - balancing on body parts, 99-101
  - leading an action, 95-97
  - meeting and separating parts, 98
  - transferring body weight, 103-105
- Suggested Items for Purchase, 283-284
- Swan jump off (Swedish vaulting box), 208
- Swedish Schottische, 254
- Swedish vaulting box (horse without pommels), 204-210
  - evaluation, 207
  - exploratory questions, 205
  - goals, 204
  - guided discovery questions, 205-206
  - safety, 204
  - skills analysis, 207-210
  - skills chart, 281-282
  - skills refinement questions, 206-207
- Sweep the floor (hockey), 132
- Sweep pass and shot (hockey), 132
- Sweep pass to targets (hockey), 133
- Swing (dance term), 258

- Teacher gymnasium apparel, 9
- Teacher's role summary, 10
- Team teaching, 9
- Tennis, 158-165
  - evaluation, 160
  - exploratory questions, 158
  - goal, 158
  - guided discovery questions, 158-159
  - lead up games, 164-165
  - skills analysis, 162-163
  - skills chart, 277
  - skills refinement questions, 159-160
  - squad activities, 164
- Thread Follows the Needle (song play), 240
- "Three" (dance term), 258
- Throw and Catch (softball), 154
- Throw in (soccer), 142
- Throwing
  - football, 137, 139
    - forward pass, 135
  - softball, 149-154
    - for distance with accuracy, 155
    - home plate from outfield, 153
- Time, awareness of, 47-48
- Tip Up (rope climbing), 213, 215
- Toe - heel (dance term), 258
- Toe - tap (rope jumping), 114
- Toe - toe touch walk (balance beam), 198
- Too Da La (song play), 238
- Tapping (volleyball), 176
- Tossing a tennis ball, 158-159, 162
- Tossing and striking a tennis ball, 159-160
- Tossing and striking a ball to serve, 159
- Touch off (track), 173
- Track and field, 165-173
  - evaluation, 167
  - exploratory questions, 165-166
  - goal, 165
  - guided discovery questions, 165
  - lead up activities, 173
  - skills analysis, 167-172
  - skills chart, 278
  - skills refinement questions, 166-167
  - squad activities, 172-173
- Trampolining, 216-220
  - evaluation, 218
  - exploratory questions, 217
  - goal, 216
  - guided discovery questions, 217
  - safety, 216
  - skills analysis, 219-220
  - skills chart, 282
  - skills refinement questions, 217-218
- Transferring body weight (also see "Locomotor skills"), 92, 101-105
  - evaluation, 101
  - games, 103-104
  - goals, 91
  - M.E. activities, 102
  - procedure, 101
  - stunts, 102-105
- Trapping (soccer), 141-143
- Traveling in the city (miming), 230
- Troika (dance), 253
- Twinkle, Twinkle Little Star (song play), 240
- "Two" (dance term), 258
- Two-arm bounce pass/dig (volleyball), 178
- Two-hand overhead pass (basketball), 123
- Two-step (dance term), 258
- Two-step, chasse or glisade (balance beam), 199

- Underhand foul shot (basketball), 123
- Underhand pitching (softball), 152
- Underhand serve (volleyball)
  - open hand, 177
  - fist, 178
- Uses of the parts, 91-105
- Using a forearm in striking a ball, 174-175

- V Seat (balance beam), 196-197, 200
- Varsovienne position (dance term), 259
- Vaults, 205-207, 209-210
- Virginia Reel, 247, 250
- Visual baton passing, 170
- Volley, The (tennis), 162
- Volleyball, 174-180
  - evaluation, 176-177
  - exploratory questions, 174-175
  - goal, 174
  - guided discovery questions, 174-175
  - lead-up games, 179-180
  - skills analysis, 177-178
  - skills chart, 279
  - skills refinement questions, 176
  - squad activities, 179

- Walk across (parallel bars), 201-203
- Walk Along John (song play), 238
- Wands, 87
- We're Going to the City (song play), 239
- Wheat (song play), 241
- Wheel (dance term), 259
- Whistle, use of, 9
- Who's That Tapping on the Window? (song play), 238
- Why the Wily Spider is Always in a Corner: Hatsitsia Rhythms (song play), 238
- Willow Bee, 239

- Zig-Zag push bounce ball (basketball), 127
- Zig-Zag volley (volleyball), 179
- Zone hockey, 134